2016 ANNUAL FESTIVAL CONCERTS

PHILADELPHIA YOUTH ORCHESTRA
05 June • 76th Annual Festival Concert

PHILADELPHIA YOUNG ARTISTS ORCHESTRA
22 May • 21st Annual Festival Concert

BRAVO BRASS
04 June • 13th Annual Festival Concert

PRYSAA
14 May • 9th Annual Festival Concert

TUNE UP PHILLY
21 May • 6th Annual Festival Concert
Pleased to support

Philadelphia Youth Orchestra

as it uses an extraordinary music education and the pursuit of music excellence to build a strong sense of character, discipline, commitment and maturity in a diverse student population.

Our mission is grounded in the teachings of St. Ignatius Loyola that we are men and women for others.
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### Philadelphia Youth Orchestra • 2015–2016

**Louis Scaglione**  
Music Director & Conductor

**Kenneth Bean**  
Associate Conductor

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*Concertmaster*  
May Wang,  
*Associate Concertmaster*  
Samuel W. Wang,  
*Assistant Concertmaster*  
Fiyi Adebekun  
Clare Sooyeon Choi  
Cheyenne King-Bails  
John May  
Catelyn Huang  
H.A. Isaac Linton  
Austina Lin  
Veronique Shaftel  
Molly Doman  
Joanna Kuo  
Kathryn Song  
Andrew Samuel Pai  
Cayley Hoffman  
Yoshitaka Shinagawa  | Kyle Joseph Michie,  
*Principal*  
Clara Bouch,  
*Associate Principal*  
Lily Mell,  
*Assistant Principal*  
Evelyn Bravo  
Maggy Simon  
Chloe Cho  
Byron Pondexter  
Luke Kyungchon Kim  
Sarah Kim  
Anne Liu  
Alyssa Kim  
Sherie Yang  
Noriyuki Shinagawa  
Karthik Yegnesh  
Ajamian Hossain  
Steven Zhang  
Portia Maidment  
Maxwell Chambers  
Sophia Maloney  
David Yang  | Cindy Yeo,  
*Principal*  
Alexander Chen,  
*Associate Principal*  
Daniel J. Kim,  
*Assistant Principal*  
Geana Florence Snart  
Daniel T. Kim  
Janis Dawn Bates  
Sabine Jung  
Michael Li  
Joy Zhao  
Eunteak An  
Sonia Kim  
Seyoung Kim  
Robin Park  
Isaac Gaston  
Nicholas Vottero  
Shizhuo Duan  
Kail Yuan  
Seol-Yee Lee  
Sasha He  
Justin Guo  |

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| Kyran Shaun Littlejohn,  
*Principal*  
Conor McAvinue,  
*Associate Principal*  
Sarah S. Jang,  
*Assistant Principal*  
Vera Lee  
Katie Sharbaugh  
Micaela Greco  
Grant Wei  
Zebediah Coombs  
Isabelle D’Amico  
Esther Moon  | Olivia Rae Steinmetz,  
*Principal*  
Juan Serviano,  
*Associate Principal*  
Justin Cao,  
*Assistant Principal*  
Luke Motola  
Hannah Perron  
Sami Jamieson  
Raymond Zhang  
Austin Gentry  |
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# Philadelphia Youth Orchestra • 2015–2016

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<td>Hyerin Kim *, Rachel Schuck, Hannah Silverberg, Olin Wei, Wei Wei Wang</td>
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<td><strong>Oboe/English Horn</strong></td>
<td>Branch Buehler, Nina Haiyin Cheng *, Katrina Kwantes +, Alexander N. Kim</td>
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<td>Daniel Kim, Jae Hoon Kim, Matthew No *, Danny Pak, Evan Schnurr, Maria Thomas</td>
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<td><strong>Bassoon/Contra Bassoon</strong></td>
<td>Olivia Cleri, Rebecca Krown *, Miles Shore, Nolan Wenik, Dotan Yarden</td>
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<td><strong>French Horn</strong></td>
<td>Libby Ando *, Sebastian Burboa, Gregory Greene, Etienne Kambara, Paige Richards, Jordan Robinson, Olivia Weng</td>
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<tr>
<td><strong>Trumpet</strong></td>
<td>Charlie Barber, Robert Kellar, Erik Larson, Todd Oehler *, Alexander Wolfe +</td>
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<td><strong>Trombone</strong></td>
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<td>Evan Sacks-Wilner *</td>
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<td><strong>Percussion</strong></td>
<td>Reilly Bova *, Heidi Chu, Haley Cowan, Alyssa Resh, Christian Ortolf</td>
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* = Section Leader  
+ = On Leave
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Philadelphia Youth Orchestra
76th Annual Festival Concert

Louis Scaglione • Conductor
Peter Richard Conte • Organ
Joel Collier • Euphonium

The Kimmel Center for the Performing Arts • Verizon Hall
Sunday, June 05, 2016 • 4:00 p.m.

PROGRAM

Ovation Award Presentation

Toccata festiva, Op. 36
Samuel Barber

Peter Richard Conte • Organ

Symphony Concertante
Roland Szentpali

I. Moderato – Andante – Allegro
II. Moderato
III. Adagio
IV. Presto

Joel Collier • Euphonium

INTERMISSION

Blue Cathedral
Jennifer Higdon

Symphonic Dances, Op. 45
Sergei Rachmaninoff

I. Non allegro
II. Andante con moto
III. Lento assai – Allegro vivace – Lento assai
IV. Come prima – Allegro vivace

Latecomers will not be seated until an appropriate time in the concert.
The use of photographic and recording equipment is strictly prohibited.
As a courtesy to the performers and fellow concert-goers,
please silence all cell phones prior to the performance.
IN MEMORIAM

Dr. John M. Templeton, Jr.
“Jack”

One who loved his God,
his Family
and his Country

February 19, 1940 – May 16, 2015

I know that my Redeemer liveth.

Job 19:25
Maestro Scaglione has led the Philadelphia Youth Orchestra on several international concert tours, with destinations including The 1998 World Youth Music Forum in Moscow; the Czech Republic and Italy (2000); China (2002); eastern and central Europe (2004); and Brazil (2007), where they performed to sold-out venues in São Paulo and Rio de Janeiro. Scaglione has also arranged musical collaborations for the orchestras with such accomplished soloists as William dePasquale, former Co-Concertmaster of The Philadelphia Orchestra; Gloria dePasquale, cellist for The Philadelphia Orchestra; Michael Ludwig, former Associate Concertmaster of The Philadelphia Orchestra; and internationally renowned violinist Sarah Chang and pianist Susan Starr.

Maestro Scaglione is Executive Vice President & Chief Operating Officer of Encore Series, Inc., the presenter of The Philly POPS; a position he has held since July 2012. He also served as Artistic Director of the Choral Society of Montgomery County in residence at Montgomery County Community College from 2002 to 2012. From 2006 through 2010, he was Resident Music Director and Conductor for the Luzerne Music Center (NY). He is a former member of the faculty and administrative staff of Temple University Music Preparatory Division.
Proudly Sponsors
The Philadelphia Youth Orchestra
and extends congratulations to
Maestro Louis Scaglione
for another year of outstanding
leadership and education
in the orchestral arts.

H.E.L.P.® Foundation, the philanthropic division of LCG, Ltd., dedicates time and resources in furtherance of community service and in support of charitable causes and non-profit organizations, both regional and nationwide.
Because of his work with the PYO program, Maestro Scaglione was elected by his peers in 2006 to serve as Chairman of the Youth Orchestra Division Board of the League of American Orchestras, and served on the League’s Board of Directors.

Additionally, Maestro Scaglione’s involvement with the greater Philadelphia cultural and social community includes service as a member of the Board of Directors of The Philly POPS; and Treasurer of Studio Incamminati. More recent appointments include Director of The Union League of Philadelphia; and Vice Chairman of The Youth Work Foundation of The Union League of Philadelphia.

Maestro Scaglione graduated with honors from The University of Illinois with a Bachelor of Science in Music Education and holds a Master of Music degree from Temple University.

Philanthropy is paramount to Maestro Scaglione. For the past 17 years, he has donated a portion of the proceeds from many PYO performances to charitable organizations, such as Reach Out and Read at The Children’s Hospital of Philadelphia; MANNA (Metropolitan AIDS Neighborhood Nutritional Alliance); the Voices for Children Foundation; St. James School, Philadelphia; and the Youth Work Foundation of The Union League of Philadelphia.

Paone Design Associates is honored to serve the Philadelphia Youth Orchestra.

Congratulations to Maestro Scaglione on another spectacular season and continued success in delivering music education excellence!
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Harrisburg & York area: 90.7 FM, 99.7 FM
Lehigh, Berks, Lancaster area: 97.1 FM, 97.7 FM, 90.7 FM
Jersey Shore: 91.3 FM Northeastern PA area: 91.1FM, 94.9 FM, 99.1 FM, 106.1 FM
Northern & Central DE area: 107.7 FM, 91.7 FM

wrti.org
Kenneth Bean • Associate Conductor, PYO

As a trumpeter, Kenny has enjoyed a thriving freelance career, playing with such ensembles as Mannheim Steamroller, Sphinx Symphony Orchestra, Soulful Symphony Orchestra, Black Pearl Chamber Orchestra and Pennsylvania Sinfonia Orchestra. He can be heard on recordings with Symphony in C, the Monocacy Chamber Orchestra, and hip-hop artist Thee Phantom & the Illharmonic Orchestra.

Following a desire to pass on the gift of music, Kenny has worked with a number of music education organizations, including Play on, Philly! and Settlement Music School, both of which serve Philadelphia youth. He has also taught at summer festivals, such as Kinhaven Music School and Luzerne Music Center. He currently serves as Associate Director of the Primavera Fund, an initiative to fund music education for youth in Philadelphia.

In recent years, Kenny has been most fortunate to engage his passion for conducting. He has held the position of Music Director/Conductor of the Junior String Philharmonic of the Lehigh Valley since 2011. He also serves as the Conductor for the Symphony in C Youth Orchestra. Kenny currently lives in West Philadelphia.
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Mr. Conte is highly regarded as a skillful performer and arranger of organ transcriptions. He has been featured several times on National Public Radio and on ABC television’s “Good Morning America” and “World News Tonight.” He has two radio shows: “The Wanamaker Organ Hour”, which airs on the first Sunday of each month, at 5 PM (Eastern), and can be heard via the internet at WRTI.ORG; on each Wednesday evening at 7 PM, his Grand Court concert is streamed live on YesterdayUSA.com. He has been a featured artist at several American Guild of Organists’ National and Regional conventions, and has performed with the Philadelphia Orchestra, the Philly Pops, and many other orchestras around the country.

Peter Richard Conte has served as an Adjunct Assistant Professor of Organ at Rider University’s Westminster Choir College, Princeton, NJ, where he taught Organ Improvisation. He is the 2008 recipient of the Distinguished Alumni Award from the Indiana University School of Music, Bloomington. In 2013, the Philadelphia Music Alliance honored him with a bronze plaque on the Avenue of the Arts’ Walk of Fame. His numerous recordings appear on the GOTHIC, JAV, PROORGANO, DORIAN and DTR labels.

Mr. Conte performs extensively throughout the United States and Canada under the management of Phillip Truckenbrod Concert Artists.
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Joel Collier • Euphonium

Joel has been making music his entire life. Growing up in a musical family, music has been one of the main focuses in his life. Receiving recognition as a performer, composer, and teacher of music, Joel has enjoyed sharing his gifts with audiences and students around the world. After receiving a bachelor’s degree in Music Industry from Drexel University, Joel moved to Harrisonburg, Virginia to pursue a master’s degree in Euphonium Performance. Joel has continued his studies, and in 2016 completed his doctorate in Euphonium Performance, Pedagogy, and Literature. His teachers have included Aaron VanderWeele, Barry McCommon, Bob Gale, and Kevin Stees.

Joel has won numerous awards as a soloist, including first place at the 2012 North American Brass Band Championship, and has been featured as a soloist with the Pendel Brass, the New York Staff Band, and many other ensembles. Joel is currently the principal euphonium and soloist with the National Capital Band in Washington D.C., the Southern Territorial Band in Atlanta, and the James Madison University Brass Band.

Joel recently released his first solo album, Shadowed. The album features many first recordings and new commissions of works for euphonium and brass band. It is available on his website, JoelCollier.com, and from other brass music retailers.
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Jennifer Higdon is a major figure in contemporary Classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto and a 2010 Grammy for her Percussion Concerto. Higdon enjoys several hundred performances a year of her works, and Blue Cathedral is one of America’s most performed contemporary orchestral works, with more than 600 performances worldwide since its premiere in 2000. Her works have been recorded on over four dozen CDs. Higdon’s most current project is an opera based on the best-selling novel, Cold Mountain, by Charles Frazier. It was premiered by the Santa Fe Opera in August of 2015 and will travel to Opera Philadelphia, Minnesota Opera and North Carolina Opera in the next two seasons. Higdon holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press.
Bravo to the Philadelphia Youth Orchestra for another spectacular season!

The Philadelphia Orchestra is proud to work side-by-side with the young musicians and future leaders of our city.

www.philorch.org

Photo: Jessica Griffin
Samuel Barber
Born: West Chester, Pennsylvania, 9 March 1910

Toccata Festiva
Barber’s Toccata Festiva is scored for solo organ, piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, snare drum, bass drum, triangle, cymbal, tam-tam, xylophone, and divided strings.
Duration: 15 minutes

Parallel Events of 1960
John F. Kennedy is narrowly elected the 35th U.S. President
Leonid Brezhnev becomes president of USSR
Alfred Hitchcock’s film Psycho premieres
Harper Lee writes To Kill A Mockingbird
Musical The Fantasticks premieres
Musical Bye Bye Birdie premieres on Broadway
The Flintstones and the Andy Griffith Show premiere
Howdy Doody Show goes off the air
Chubby Checker premieres his version of “The Twist” on Dick Clark Show
Actor Clark Gable and French writer Albert Camus die
First 50-star U.S. flag

“I was meant to be a composer, and will be I’m sure. Don’t ask me to try to forget this and go play football—Please.”
— Samuel Barber to his father

One of America’s most distinguished composers, Samuel Barber is of the generation of English composer Benjamin Britten and is perhaps the American equivalent of Britten. Both composers explore the loss of innocence in many of their works. At the young age of fourteen, Barber entered the prestigious Curtis Institute of Music in Philadelphia as one of the school’s first students. After finishing at Curtis in 1932, Barber embarked upon a career as a composer. His musical language was so accessible, and his skill in orchestration so assured, that he quickly gained success. Barber wrote three operas, including Antony and Cleopatra (commissioned for the opening of the Metropolitan Opera House), one ballet, one overture, two symphonies, concertos for piano and violin, three orchestral “essays,” choral works, sonatas for violin and cello, music for piano solo, and songs.

The music that Barber wrote, especially during the 1930s, held onto the ideas of the Romantic period of the nineteenth century, where composers attempted to explore larger than life images and ideals using overly lush melodies. While Stravinsky was guiding the popular trend of rhythmic exploration, influencing such composers as Bernstein, Bartók, and Orff, others like Rachmaninoff and Samuel Barber embraced the notion that a melody shaped a piece of music. Despite Barber’s flirtation with other techniques of twentieth century composition, Barber never completely abandoned the tonal mainstream in which his greatest strengths lie. Unlike so many other composers, nearly all of Barber’s works have been recorded, and he was twice awarded the Pulitzer Prize.
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WWW.CURTIS.EDU/SUMMERFEST
In the later part of the 19th century, large organs became more popular in concert halls around the world, and composers began to write a small yet respected amount of repertoire for concert organ with orchestral accompaniment. Perhaps the most exuberant of all the works for concert organ composed by an American composer was Barber's Toccata Festiva. Commissioned for $2,000 by Mary Curtis Zimbalist (whose father the Curtis Institute of Music is name, and was a friend and patron of Barber's since his time studying at Curtis), the work was for the premiere performance of the new organ at Philadelphia's Academy of Music. Barber refused the commission fee and donated it to the Philadelphia Orchestra to celebrate conductor Eugene Ormandy's 25th anniversary as music director.

Barber could not have had a more massive instrument for his new work. Appropriately called “the king of all instruments,” organs provide nearly an infinite amount of colors using a wide array of combination of the different stops (sounds of the pipes) along with several levels of keyboards (manuals) and foot pedals. The new organ at the Academy of Music (costing $150,000) has three manuals and 4,102 pipes, and the console could be moved onstage during a performance. Paul Callaway, the organist at the National Cathedral in Washington, D.C., premiered the work with Ormandy and the Philadelphia Orchestra.

The title Toccata Festiva (“toccata” meaning “touch-piece” for a keyboard, and “festiva” referring to a work that features the virtuosity of the instrument and the soloist) is indeed a flashy, powerful work complete with Barber’s brilliance for haunting, unforgettable, Romantic melody that alternates with energetic, hold-on-to-your-seat rides. Very much shaped like a 19th century concerto (although in one 15-minute movement, instead of three sections), Toccata Festiva boldly begins with an edgy fanfare in a minor key with the orchestra. As the work explores lopsided rhythms (in 5/8), a lyrical theme emerges with the organ and the strings. The organ uses a number of different sounds (especially in the “reed pipes”), and treats the solos in the orchestra as if they are part of the organ’s individual pipes, in effect making an even larger organ. Organ solos are never complete without an extensive display of foot pedal work, and Barber writes Bach-inspired passages for solo pedals before the work triumphantly closes.

Program notes by Allan R. Scott
Congratulations to Louis Scaglione and the Philadelphia Youth Orchestra

Thank you for another fantastic season!
Roland Szentpáli
Born: Nyíregyháza, Hungary,
8 May 1977

Symphony Concertante

When it comes to the symphony orchestra, the euphonium is a very recent addition. The instrument itself was not invented until the late 19th century, and its inclusion in the orchestra is still very rare. Even more recent and unusual is the euphonium as the featured soloist with the orchestra, especially considering the first euphonium concerto wasn’t composed until 1972!

In this work the composer pays homage to the ancestors of the euphonium, and each movement is written in the character and style of the instrument it portrays.

The first movement represents the serpent; a mysterious and unusual instrument that was commonly used to accompany plainchant in the 17th and 18th centuries. The mysterious nature of the instrument is represented throughout the movement, especially in the opening and closing cadenza material.

Movement two is in homage to the Corno in Basso, which was most popular in the early 19th century. Similar to a serpent, only more compact and with a brass bell, it was used by composers as a low brass instrument that was capable of playing fast passages due to the inclusion of keys. In movement three the music is written to emulate the ophicleide, though certainly in a romanticized way. Popular in the romantic era with composers such as Berlioz, the ophicleide is the most recent precursor to the euphonium. Here the lyrical qualities of the instrument are on display, both in sensitive, delicate passages as well as grand and operatic moments with the soloist riding on the sound of the tutti orchestra.

Finally in movement four the euphonium has its moment! One of the most dextrous members of the brass family, here the music is fast paced right from the outset. Highly chromatic and full of contrasting rhythms, this music fits squarely in the 20th century, when the euphonium went from recent invention to featured solo instrument. It is a fitting conclusion to a wonderful tribute to some of the lost and forgotten instruments of the orchestra.

Roland Szentpáli was born in 1977 in Nyíregyháza, Hungary. He began playing the euphonium at the age of 12, moving on to the tuba in the following year under the guidance of Sandor Lukács.

He was a student at the Béla Bartok Academy in Budapest from 1991 to 1995. He continued his studies with László Szabó at the F. Liszt Academy. Among Szentpáli’s successes in solo competitions, the most notable are his first prizes at the Lahti International Brass Competition in Finland (2001), the International Performer’s Competition in Brno, Czech Republic (2000) and the International Tuba Competition in Cheju, Korea (2000).

Szentpáli is also very active as a composer, having written many works for tuba, chamber ensemble and orchestra in a broad variety of styles. His music has been played and recorded by the Hungarian Radio Orchestra and the Orchestra Hungarian Music Academy Béla Bartok.

Apart from his busy solo and composition schedule, Szentpáli does freelance tuba work and plays in the National Radio and Television Youth Orchestra of Hungary. Always in great demand, he has given numerous master classes in the United States, Japan and many European countries.

Program notes by Dr. Joel Collier
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Jennifer Higdon
Born: Brooklyn, NY, December 31, 1962

Blue Cathedral
Blue...like the sky. Where all possibilities soar. Cathedrals...a place of thought, growth, spiritual expression...serving as a symbolic doorway into and out of this world. Blue represents all potential and the progression of journeys. Cathedrals represent a place of beginnings, endings, solitude, fellowship, contemplation, knowledge and growth. As I was writing this piece, I found myself imagining a journey through a glass cathedral in the sky. Because the walls would be transparent, I saw the image of clouds and blueness permeating from the outside of this church. In my mind's eye the listener would enter from the back of the sanctuary, floating along the corridor amongst giant crystal pillars, moving in a contemplative stance. The stained glass windows' figures would start moving with song, singing a heavenly music. The listener would float down the aisle, slowly moving upward at first and then progressing at a quicker pace, rising towards an immense ceiling which would open to the sky...as this journey progressed, the speed of the traveler would increase, rushing forward and upward. I wanted to create the sensation of contemplation and quiet peace at the beginning, moving towards the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music.

These were my thoughts when The Curtis Institute of Music commissioned me to write a work to commemorate its 75th anniversary. Curtis is a house of knowledge—a place to reach towards that beautiful expression of the soul which comes through music. I began writing this piece at a unique juncture in my life and found myself pondering the question of what makes a life. The recent loss of my younger brother, Andrew Blue, made me reflect on the amazing journeys that we all make in our lives, crossing paths with so many individuals singularly and collectively, learning and growing each step of the way. This piece represents the expression of the individual and the group...our inner travels and the places our souls carry us, the lessons we learn, and the growth we experience. In tribute to my brother, I feature solos for the clarinet (the instrument he played) and the flute (the instrument I play). Because I am the older sibling, it is the flute that appears first in this dialog. At the end of the work, the two instruments continue their dialogue, but it is the flute that drops out and the clarinet that continues on in the upward progressing journey. This is a story that commemorates living and passing through places of knowledge and of sharing and of that song called life.

This work was commissioned and premiered in 2000 by the Curtis Institute of Music.

Program notes by Jennifer Higdon
Ji-Yeon Lee, Bachelor of Music, Applied Music, Violin, '15
Matthew Cox, Bachelor of Music, Applied Music, Viola
and Kauffman Entrepreneurial Year (KEY) Program, '15

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KELLY KASLE, ’14

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Sergi Rachmaninoff
Born: Oneg, Russian, 20 March 1873
Died: Beverly Hills, California, 28 March 1943

Symphonic Dances, Op. 45
Rachmaninoff’s Symphonic Dances is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, alto saxophone, four horns, two trumpets, three trombones, tuba, timpani, snare drum, bass drum, cymbals, triangle, tambourine, tam tam, glockenspiel, xylophones, chimes, harp, piano, and divided strings.
Duration: 35 minutes

Parallel Events of 1940
Italy joins Germany in World War II
Winston Churchill becomes Prime Minister of England
Franklin D. Roosevelt is reelected for an unprecedented third term as U.S. President
Ernest Hemingway publishes novel For Whom the Bell Tolls
Disney films Fantasia and Pinocchio premiere
Prokofiev’s ballet Romeo & Juliet premieres
Frank Sinatra first records with Tommy Dorsey Band
Charlie Chaplin’s first all-talkie film premieres
Cartoon Tom and Jerry premieres
Writer F. Scott Fitzgerald dies

As Beethoven is the final amalgamation of the Classical era (1750-1820), Sergei Rachmaninoff represents the final culmination of the Romantic period. Unlike Beethoven, however, Rachmaninoff is not the link to the next period of music development. In fact, his contemporaries saw him as not keeping up with the times as Rachmaninoff was determined to hold on to the roots of Romanticism – melody for melody’s sake.

Rarely given to artistic explanation and justification, Rachmaninoff revealingly confessed that “a composer’s music should express the country of his birth, his love affairs, his religion, the books that have influenced him, and the pictures he loves. It should be the sum total of a composer’s experience.” Given the rage of “isms” in music during the early 20th century (serialism, neo-classicism, impressions, expressionism, primitivism, etc.), Rachmaninoff’s artistic creed, reminiscent of 19th century Romanticism, was considered outdated by his contemporaries who thrived from a new found objectivity (like Picasso’s cubism). Igor Stravinsky, Rachmaninoff’s most outspoken critic and fellow Russian, referred to Rachmaninoff’s music as nothing more than “grandiose film music.”

During the Soviet era in Russian history, Rachmaninoff was considered bourgeois and decadent, and Rachmaninoff and his music were exiled from his homeland for a period of time. Today, however, Rachmaninoff is a symbol of Russian greatness. He is considered the musical successor to Tchaikovsky and the link from Tchaikovsky to Prokofiev and Shostakovich. Rachmaninoff never saw his works as capturing “mother Russia” as Rimsky-Korsakov and his protégés did, but like Tchaikovsky, if Rachmaninoff captured any Russian nationalism it was far more inspired by national...
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pessimism than optimism. Perhaps more than anything else, Rachmaninoff’s works captured a world-view of his homeland. As a world traveler, Rachmaninoff saw Russia from a distance and therefore able to see the cloudy future that the rest of the world saw when confronted with the Russian conditions of the twentieth century. As a new century dawns, Rachmaninoff is perceived as an intact artistic force and personality, totally unshaken by modernist doubt or by the oppression of his homeland.

After living in London, Germany, and a brief return to Moscow, Rachmaninoff agreed to make a performance tour to the United States where he would eventually live for the remainder of his life.

Settling in the United States, not only left Rachmaninoff homesick (exiled from his native Russian in the wake of the 1917 Revolution) but also forced him to readjust his musical priorities out of financially necessity. He was forced to focus nearly exclusively as a pianist and do less composing and conducting. With an exhausting touring schedule, Rachmaninoff’s creative output dwindled to just a handful of works the last 25 years of his life – his final work being his Symphonic Dances, three years before he died.

While recovering from surgery in the summer of 1940 on Long Island, NY, Rachmaninoff first composed a two piano version of his Symphonic Dances before orchestrating it for the premiere performance given by Eugene Ormandy and The Philadelphia Orchestra. In every way, Symphonic Dances is the culmination of Rachmaninoff’s works. Even considered his “fourth symphony,” Rachmaninoff intended the work to have life as a ballet, but the choreographer (Mikhail Fokine) died before it could be set for dance.

Rachmaninoff first gave the three movements subtitles – “Noon,” “Twilight,” and “Midnight,” but later abandoned the idea. Most importantly, Symphonic Dances is a musical summary of so many other works Rachmaninoff wrote. His First Symphony is quoted at the end of the first movement; an Alleluia from his Vespers; references from his choral symphony (The Bells), his Third Symphony, the second of the two suites for two pianos; and a solo piece or two all appear in Symphonic Dances. Rachmaninoff’s obsession for the Dies irae, which appears in nearly everything he composed, is the most obvious theme in the final movement of the Symphonic Dances.
Ehren,

You have brought faith, hope, happiness and beautiful music into our lives. We congratulate you on all of your accomplishments and we encourage you to continue reaching beyond the stars.

•

The Nazaire and Tubbs Family
With allusions to jazz, the first movement relies more on rhythmic strength than on a more typical Rachmaninoff lush melody. Rachmaninoff even employs an alto saxophone in an solo passage—a nod to the popular jazz genre that dominated much of the music world of the 1940’s. Framed like a symphonic waltz, the second movement presents a haunted vision of the ballroom. Less like a Strauss waltz and more similar to Ravel’s La valse, the second dance is introduced by eerie, muted fanfares on trumpets and horns, whirling woodwinds, and a solo violin in the style of Saint-Saëns’ Dances macabre where the fiddler is the pied piper of death. The spirit of the dance never maintains itself for long and the music regularly slows almost to a halt as if sensing impending doom or reminiscent of past horrors. The sense of nostalgia is shattered by the return of the opening fanfares summoning the ghostly dance back to fulfill its destiny and ending abruptly.

The final movement is a grand witches’ sabbath that recalls Berlioz’s Symphonie fantastique and Mussorgsky’s Night on Bald Mountain. With the Dies irae in the opening bars, Rachmaninoff uses a manic, diabolical energy to set the final movement. A lengthy, reflective, and lamenting middle section gives contrast to the opening until the return of the frightening material brings a furious conflict between the Dies irae and a traditional Russian religious chant, Blessed is the Lord. Wonderfully, the chant triumphs and segues into an Alleluia theme taken from Rachmaninoff’s celebrated choral work, Vespers, concluding the work and Rachmaninoff’s career as a composer with his final artistic and philosophical statement: the victory of his deeply religious faith over the powers of darkness and death. At the end of the manuscript Rachmaninoff fittingly inscribed—“I thank Thee, Lord.”

Program notes by Allan R. Scott
The Philadelphia Youth Orchestra wishes to thank and applaud our talented quartet participants this year as stellar ambassadors of our organization. You have enlivened the events of the partners and agencies who engaged us in the 2015-2016 Season.

Cheyenne King-Bails
Janis Dawn Bates
Alexander L. Chen
Kyran Shaun Littlejohn
Lily Alexandra Mell
Kyle Joseph Michie
Geana Snart
May Wang
Samuel W. Wang

Best wishes for all future endeavors!
Philadelphia Youth Orchestra Section Leaders

Back Row (Left to Right):
Evan Sacks-Wilner, tuba
Ehren Valmé, trombone
Reilly Bova, percussion
Matthew No, clarinet
Nina Cheng, oboe
Hyerin Kim, flute
Jason Vassiliou, concertmaster
Cindy Yeo, violoncello
Olivia Steinmetz, double bass

Front Row (Left to Right):
Immanuel Mykyta-Chomsky, piano
Libby Ando, horn
Todd Oehler, trumpet
Olivia Cleri, bassoon, co-section leader
Kyran Littlejohn, viola
Kyle Michie, violin II

Not present:
Rebecca Krow, bassoon, co-section leader
Sarina Marone, harp
Maestro Scaglione and The Board of Trustees of the Philadelphia Youth Orchestra congratulate our graduating seniors. Best of luck in your future endeavors!

**PYO**

Eunteak An, violoncello  
De Anza College  
Charlie Barber, trumpet  
Reilly Bova, percussion  
Princeton University  
Evelyn Bravo, violin  
Case Western Reserve University  
Alexander Chen, violoncello  
Carnegie Mellon University  
Clare Choi, violin  
University of Pennsylvania  
Zebadiah Coombs, viola  
Isaac Gaston, violoncello  
Micaela Greco, viola  
Temple University  
Justin Guo, violoncello  
University of Pennsylvania  
Cayley Hoffman, violin  
Duquesne University  
Ajmain Hossain, violin  
University of Pennsylvania  
Charles Hutchings, •, trombone  
Peabody Conservatory  
Rob Kellar, trumpet  
Manhattan School of Music  
Alexander Kim, oboe  
Luke Kim, violin  
Lehigh Univeristy  
Seyoung Kim, violoncello  
University of Pennsylvania  

Cheyenne King, violin  
Vera Lee, viola  
Michael Li, violoncello  
Princeton University  
H.A. Isaac Linton, violin  
Kyle Michie, violin  
University of North Carolina at Chapel Hill  
Luke Mottola, double bass  
Temple University  
Matthew No, clarinet  
Todd Oehler, trumpet  
Peabody Conservatory  
Danny Pak, clarinet  
Evan Schnurr, clarinet  
Oberlin Conservatory  
Juan Serviano, double bass  
Temple University  
Henry Shankweiler •, trombone  
Bard College Conservatory of Music  
Yoshitaka Shinagawa, violin  
University of Illinois at Urbana-Champaign  
Geana Snart, violoncello  
Olivia Steinmetz, double bass  
Vanderbilt University  
May Wang, violin  
Harvard University  
Samuel Wang, violin  
Weiwei Wang, flute  
Duke University  
Grant Wei, viola  
University of Pennsylvania  
Olivia Weng, horn  
University of Chicago  
David Yang, violin  
University of Pennsylvania  
Cindy Yeo, violoncello  

**PYAO**

Krista Donahue, violin  
Isaac Duquette, horn  
Kamran Foy, violoncello  
University of Miami  
Ethan Hinson •, trombone  
Andrew Kosinski, trumpet  
Rutgers University  
Katherine Quinn, violoncello  
Katherine Xu, flute  
Columbia University  
Michelle Xu, violin  

**Bravo Brass**

Isaac Mark Briefer, horn  
Bucknell University  
Nathan Constans, trumpet  
University of Miami, Frost School of Music  
Joseph Dallas, trumpet  
Penn State University Park  
David Greenwood, trombone  
Montclair State University  
Gianni Manginelli, trumpet  
Matthew McGinley, trumpet  
West Chester University  
Will Rachko, euphonium  
West Chester University  
Madelyn Spina, horn  
Temple University  

• Bravo Brass Member

List complete as of April 20, 2015.
Philadelphia Youth Orchestra Organization

Louis Scaglione  
President & Music Director

The Philadelphia Youth Orchestra Organization

The Philadelphia Youth Orchestra is the tri-state region’s premier youth orchestra organization for gifted, young, classical musicians, and one of the oldest and most highly regarded youth orchestra organizations in the United States. For 76 years, the Philadelphia Youth Orchestra organization has been providing professional-caliber musical experiences to young instrumentalists, while thrilling discriminating audiences in the Greater Philadelphia region and across the globe.

The organization has five programs: Philadelphia Youth Orchestra (PYO), Philadelphia Young Artists Orchestra (PYAO), Bravo Brass, Philadelphia Region Youth String Music (PRYSM), and Tune Up Philly, an El Sistema inspired program.

Ranging in age from 6 to 21 years, the musicians of the Philadelphia Youth Orchestra organization are selected by competitive audition and come from a 70-plus-mile radius of Philadelphia encompassing nearly 20 counties within Pennsylvania, New Jersey, and Delaware. Through advanced orchestra repertoire, students are challenged to perform at professional levels, to strive for advanced musicianship, and to achieve superior technical, musical, and personal application.

Former PYO musicians currently hold chairs in most of the top 20 professional orchestras in the United States, with 12 PYO alumni currently serving in The Philadelphia Orchestra.

Philadelphia Youth Orchestra

Established in 1939, Philadelphia Youth Orchestra is one of the most well-recognized youth orchestras in the nation, provides the region’s most advanced instrumental music students with unparalleled training and performance opportunities under the direction of nationally acclaimed Maestro Louis Scaglione. In addition to the opportunity to showcase their talents through high-profile performances at high-profile venues, including Verizon Hall at The Kimmel Center for the Performing Arts with live broadcasts on Philadelphia classical and jazz radio station WRTI, members learn character-building life skills and supplement their collegiate and conservatory applications, making them strong candidates for acceptance into the most prestigious universities and conservatories around the world. Fourteen international concert tours since 1981 have offered hundreds of talented young musicians the opportunity to perform in many of the world’s great concert halls, where their performances have often been considered on par with professional orchestras.

Philadelphia Young Artists Orchestra

Philadelphia Young Artists Orchestra, PYO’s companion orchestra, prepares younger classical music students through a sophisticated repertoire and rigorous intellectual and musical discipline. PYAO further provides the opportunity to work with a highly experienced professional conductor; musicians, and teachers; to rehearse a standard orchestral repertoire at a professional level; and to perform in high-profile professional venues throughout the greater Philadelphia region. For nearly 20 years, PYAO has raised funds through performances to support organizations from throughout the region, including Reach Out and Read at The Children’s Hospital of Philadelphia and...
the Youth Work Foundation of The Union League of Philadelphia. PYAO, conducted by Rosalind Erwin, was established in 1996 under a grant from the Pew Charitable Trusts.

**Bravo Brass**

Bravo Brass — the only year-round brass ensemble in the Philadelphia area and one of only three in the country — offers the highest level of individual and ensemble training opportunities for the most accomplished high school brass musicians in the tri-state region. Created in 1997 to provide advanced musical education and performance opportunities to talented young students, Bravo Brass offers a repertoire that challenges students to improve their individual and ensemble playing skills. The Bravo Brass teaching faculty, led by Maestro Paul Bryan, Dean of Faculty and Students at the Curtis Institute of Music, provides valuable musical training through side-by-side rehearsals.

**Philadelphia Region Youth String Music**

Created in 2007, Philadelphia Region Youth String Music (PRYSM) offers unparalleled, personalized instruction and educational support for the region’s beginning to intermediate string students, under the direction of the highly respected Philadelphia Orchestra cellist Gloria dePasquale. PRYSM provides performance opportunities alongside faculty and in ensemble concerts with musicians from the Philadelphia Orchestra. In addition, the program provides students with mentorship opportunities and enables them to become strong candidates for matriculation into other PYO organization ensembles.

**Tune Up Philly**

Tune Up Philly offers a differentiated musical curriculum that was created to meet the specific needs of students living in challenging social and economic conditions, with a focus on effecting meaningful community change. As the first Philadelphia-area El Sistema program founded in 2010, Tune Up Philly’s mission is to nurture children by keeping them engaged in success through weekday after-school music instruction. Under the leadership of Director Paul Smith, the program offers children an opportunity to learn and perform orchestral music and make a true difference within their communities, both through the use of music and through a purposeful connection with others. Tune Up Philly believes that music education is a powerful vehicle for children to master skills that will enable them to acquire valuable tools for cooperative learning, teamwork, academic success, and self-esteem.

**PYO Organization Leadership**

The 2015/2016 Season marks Maestro Louis Scaglione’s 19th anniversary with the Philadelphia Youth Orchestra organization. He was appointed the PYO organization’s Music Director in 2005, joined the artistic staff in 1997 as Conductor of the PYAO, and was appointed Associate Conductor of PYO in 1999. In addition to his work as a member of the artistic staff, Maestro Scaglione was appointed President of the PYO organization in 2004, having served as the program’s Executive Director for three years.

Gloria dePasquale

Artistic Advisor

The purpose of the Master Class and Advanced Orchestra Training Program is to provide advanced training in orchestra playing techniques, instrumental techniques and musicianship to all members of the Philadelphia Youth Orchestra and Philadelphia Young Artists Orchestra. This is accomplished through the engagement of master teachers from The Philadelphia Orchestra, who collectively serve as the faculty, through the implementation of a formalized schedule, and by setting the highest levels of performance expectations. Additional instruction is also provided by members of the following professional orchestras: The Chamber Orchestra of Philadelphia, Opera Philadelphia, Pennsylvania Ballet, The Philly POPS, and Harrisburg Symphony, as well as noted freelance professional musicians from throughout the region. The aim is to provide excellent orchestral training opportunities with internationally renowned faculty in order to elevate PYO’s status as an exceptional training and performing ensemble.

Violin
Richard Amoroso
Michael Ludwig
Rachael Ludwig
Hirono Oka
William Polk

Viola
Kerri Ryan
Renee Warnick
Burchard Tang

Cello
Robert Cafaro
Derek Barnes
Lynne Beiler
Gloria dePasquale

Bass
Joseph Conyers
Mary Javian
Robert Kesselman
Anne Peterson

Woodwinds
Jonathan Blumenfeld
Samuel Caviezel
David Cramer
Geoff Deemer
Paul Demers
David DiGiacobbe
Mark Gigliotti
Loren Lind
Elizabeth Masoudnia
Kimberly Reighley
Michelle Rosen
Charles Sallinger
David Schneider

Brass
Blair Bollinger
Jeffrey Curnow
Trish Giangiulio
Jeffrey Lang
Darin Kelly
Barry McCommon
Anthony Prisk
Shelley Showers
Matthew Vaughn

Percussion
Anthony Orlando
The Distinguished Service Award honors PYO musicians who demonstrate exceptional effort, reliability, assistance to others, positive attitude, and devotion to the ideals of the Philadelphia Youth Orchestra. The award is announced at the Annual Festival Concert. The DSA was renamed in 1999 to honor the memory of Helen T. Carp, who served as a volunteer and member of the Board with intelligence, optimism, and a generous and welcoming spirit for more than 30 years.

1963-64 Richard Giangiulio, trumpet
1964-65 Mary Nicholas, violin
1965-66 John Kunkel, viola
1966-67 David Gillis, violin
1967-68 Wayne P. Lauser, trumpet
   Diane Bale, violin
1968-69 Mary Laycock, cello
1969-70 Geraldine Fink, flute
1970-71 Allison Herz, clarinet
1971-72 Anne Marie Gerlach, double bass
1972-73 Paul Dowling, timpani
1973-74 Jeff Zimmer, horn
1974-75 Thomas Jackson, violin
1975-76 Alan Abel, timpani
   Sandra Packer, violin
1976-77 Joseph Morrow, double bass
   Jeffery Schnitzer, timpani
1977-78 Joanne DiMaria, double bass
   Leland Hauslein, clarinet
1978-79 Joan Hudson, violin
   Richard Vanstone, violin
1979-80 Steven Belczyk, bassoon
1980-81 Jacqueline Grasso, horn
1981-82 Joseph Lanza, violin
1982-83 Stephen Rhindress, tuba
1983-84 Elizabeth Kaderabek, violin
   Richard Rhindress, percussion
1984-85 Edith Bradway, violin
   Robert Rhindress, bass trombone
1985-86 David Schast, oboe
1986-87 Sarah Kaderabek, violin
   Francesco Narducci, violin
1987-88 Paul Hewitt, viola
1988-89 Karyn Park, percussion
1989-90 Robert Birman, percussion
1990-91 Troy Peters, viola
1992-93 Robert Wilkowski, percussion
1993-94 Elizabeth A. Kell, flute
   Rachel Lubov Segal, violin
1994-95 Gabriel J. Kovach, horn
1995-96 Mechelle Lee Chestnut, viola
   Kim A. Kelter, oboe
1996-97 Andrew Koehler, violin
1997-98 Steven A. VanName, violin
1998-99 Sabrina Goldberg, horn
1999-00 Nathanael F. Primrose-Heaney, cello
2000-01 Eleanor Miriam Kaye, viola
2001-02 Sheridan Alexander Seyfried, violin
2002-03 Larissa Mika Koehler, cello
2003-04 Peter Schiller, trumpet
2004-05 Eric J. Huber, percussion
2005-06 Ben Odhner, violin
2006-07 Harrison Schley, double bass
2007-08 Patrick Bailey, percussion
   Stephanie Hollander, horn
2008-09 Charlotte Nicholas, violin
   Ryan Jin Touhill, violin
2009-10 Lucinda Olson, horn
   James Warshaw, percussion
2010-11 Alexandra Cantalupo, violin
   Sarah Segner, violin
2011-12 Matthew Angelo, flute
   Benjamin Wulfman, horn
2012-13 Colin Fadzen, flute
   Chason Goldfinger, viola
2013-14 Helen Gerhold, harp
   Bartholomew Shields, violin
2014-15 Anne Lin, cello
   James McAloon, trumpet
The Philadelphia Youth Orchestra Ovation Award For Inspiration and Outstanding Leadership in Music Education honors an outstanding music teacher in the Delaware Valley Region who, while imparting musical knowledge, builds character, self-confidence and capabilities that position students for success in every aspect of their lives. The OVATION AWARD highlights the significance of music education and applauds the positive impact of music teachers on the greater community. It is presented and endowed by H.E.L.P.® Foundation and sponsored by Jacobs Music Company, J.W. Pepper and WRTI-90.1 FM.

Nominators were asked to submit a brief application and statement of no more than 250 words, answering the question: “How Has Your Music Teacher Changed Your Life?”

The Top Ten Finalists and one Grand Prize Winner have been selected by a Blue Ribbon Panel, consisting of representatives from regional universities, colleges, conservatories, and institutions.

The Top Ten Finalists have been invited, with their nominators, to attend the award ceremony and PYO Annual Festival Concert on Sunday, June 5, 2016 at 4:00 p.m. in The Kimmel Center for the Performing Arts.

The Grand Prize Winner will be announced and presented with an award tribute, cash prize, and other recognition from our sponsors. All finalists will each receive a recognition award from our sponsors. Additionally, the Winning Nominator will be recognized.

2015 Finalists
Karen P. Burgman – Fountainville, PA
Shirley Curtiss – Philadelphia, PA
Jonathan P. Holland – Little Egg Harbor, NJ
Ralph T. Jackson – Lansdale, PA
Robert Kesselman – Havertown, PA
Dr. Anton Kiehner – Cary, NC
Irving Ludwig (posthumously)
– Philadelphia, PA
Clinton F. Nieweg – Glenside, PA
David Schopp – Fort Washington, PA
Anthony H. Williams – Philadelphia, PA

2015 Grand Prize Winner
Anthony H. Williams – Philadelphia, PA

2015 Winning Nominator
Mark Mitchell
## Season Repertoire • 2015–2016

### Philadelphia Youth Orchestra

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Rosalind Erwin  
*Director & Conductor*

Patrick Bailey  
*Assistant Conductor*

**Violin I**  
Esther Kim, *Concertmaster*  
Jenna Kim,  
*Associate Concertmaster*

Eric Gao  
Jolade Adebekun  
Ramya Muthuskrishnan  
Shua Kim  
Victoria Smith  
Olivia Brody-Bizar  
Lea Wang  
Helen Hu  
Raphael Lopez  
Saakshi Navile  
Madison Li  
Corinna Breuckner  
Shannon Quinn  
Cecilia Rabayda  
Michelle Deng Xu  
Boglarka Kearney  
Krista Donahue  
Jason Kim  
Carly Bess Soll  
Kevin Hu

**Violin II**  
Ananya Muthuskrishnan,  
*Principal*

Eric Zhao,  
*Associate Principal*

Bowen Ying  
Virginia Yu  
Claire Li  
Jung-Me Lee  
Rebecca Kim  
Jennifer Guo  
Bryan Towey  
Siddharth Parameswar  
Heidi Suh  
Daniel Lee  
Zihui Zhu  
Anne Sophie Bilello  
Vincent Cart-Sanders

Pamela Li  
Kirsten Ho  
Anjana Menon  
Gia Angelo  
Eva Li

**Viola**  
Isabella Maloney, *Principal*  
Sung-Me Lee,  
*Associate Principal*

Harry Kim  
Anton Belzer  
Anthony Stacy  
Clara Bouch +

**Violoncello**  
Zachary Fung,  
*Principal*

Aidan Bolding,  
*Associate Principal*

Katherine Cappola  
Kamran Foy  
Jessica Zhang  
Shangen Lu  
Leigh Magness  
Eugenia Feng  
Eric Fei  
Katherine Quinn  
Nathan Kim  
Jason Tan  
Daniel Kim  
Jordan Brooks  
David Grosmick  
Aijee Hockaday  
Audrey Zhang

**Double Bass**  
Daniel Panus, *Principal*  
George Balchunas,  
*Associate Principal*

Camille Donoho  
Anthony Christou  
Eion Lyons  
Julia Crainic

**Flute/Piccolo**  
Hayley Allport  
Betty Ben-Dor  
Taylor Kang  
Sarah Park  
Katherine Emily Xu*

**Oboe/English Horn**  
Colin Li  
Elisa Macera*  
Sophia Oehlers  
Amanda Spratt

**Clarinet/Bass Clarinet**  
Kaitlyn Boyle*  
Jun Choi  
Robin Y. Choi  
Jessica Liu  
Sung Kwang Oh

**Bassoon**  
Tara Frederick*  
David Hiester  
Lexia Tomino

**French Horn**  
Guthrie Buehler  
Isaac Duquette  
Benjamin Kenzakowski*  
Etienne Kambara +  
Jordan Robinson +

**Trumpet**  
Samuel Love  
Andrew Kosinski  
Rob Kellar +

**Trombone**  
Ethan Hinson*  
Ehren Valme +

**Tuba**  
James Crew *

**Percussion**  
Zeke Millrood  
Erica Barry •  
Beverly Peders •  
Christian Ortolf +

*  *Section Leader*  
+  *PYO Intern*  
#  *Alumni*  
•  *Guest Musician*  
Winds, brass, percussion rotate
Philadelphia Young Artists Orchestra
21st Annual Festival Concert

Rosalind Erwin • Conductor

Esther Kim • Violin

The Kimmel Center for the Performing Arts • Perelman Theater
Sunday, May 22, 2016 • 3:00 p.m.

PROGRAM

Overture to Il barbiere di Siviglia
Gioachino Rossini

Concerto for Violin No. 4 in D Minor
Henri Vieuxtemps
I. Andante – Moderato
Esther Kim • Violin
Winner, Second Annual PYAO Young Artists Solo Concerto Competition

INTERMISSION

Symphony No. 2 in D-Flat Major,
Howard Hanson
I. Adagio – Allegro moderato – Lento
– Piu mosso – Meno mosso – Tranquillo
– Molto piu mosso – Animato
– Molto meno mosso – Animato – Meno mosso
– Ancora meno mosso – Molto meno mosso
II. Andante con tenerezza
III. Allegro con brio – Molto meno mosso
– Piu mosso – Animato – Largamente

From Rodeo: Four Dance Episodes
Aaron Copland
I. Buckaroo Holiday
III. Saturday Night Waltz
IV. Hoe-Down

Latecomers will not be seated until an appropriate time in the concert.
The use of photographic and recording equipment is strictly prohibited.
As a courtesy to the performers and fellow concert-goers,
please silence all cell phones prior to the performance.
A flexible, creative and highly accomplished conductor, Rosalind Erwin is welcome on podiums both in the USA and abroad. Born in Great Falls, Montana, Rosalind Erwin began her musical studies on the clarinet and piano, and made her conducting debut at age 13. She received her Bachelor’s Degree in Performance from the New School of Music in Philadelphia and her Masters in Performance from Temple University. At Temple she studied with Anthony Gigliotti, Principal Clarinet of the Philadelphia Orchestra and was appointed Resident Conductor of the Composition Department. As clarinetist, Erwin has appeared soloist with the Pittsburgh Symphony and has performed with the Philadelphia Orchestra. She has studied with and been mentored by conducting greats Riccardo Muti, Leonard Slatkin, David Zinman, Joseph Barone and William Smith. She has been honored by the Leopold Stokowsky Memorial Conducting Competition sponsored by the Rittenhouse Square Women’s Committee of the Philadelphia Orchestra.

Erwin was the founder and creative force behind Musica 2000 – The Symphony Orchestra. Erwin commissioned works by emerging American composers, presenting world premieres both in the USA and abroad.

As Music Director of the Pottstown Symphony Orchestra, Erwin elevated the orchestra to exceptional artistic heights, expanded educational outreach via collaboration with other arts organizations and brought contemporary music into concert programming. Erwin commissioned and premiered the overture simple by Guggenheim Fellow Robert Maggio, as well as Alabanza by Philadelphia composer Kile Smith. Highly acclaimed as an educator, Erwin has conducted Pennsylvania and New Jersey Music Educator Associations’ All-State, Regional and District Festival Orchestras. Erwin is the former Music Director and Conductor of the Delaware County Youth Orchestra, Luzerne Music Center Orchestras and Settlement Music School Chamber Orchestra. Erwin has served as guest lecturer for Arcadia University’s Community Scholars program, and Guest Lecturer and Celebrity Guest for the Philadelphia Orchestra Lecture/Luncheon Series.

Guest conducting engagements have included orchestras in Portugal, the Czech Republic and Bulgaria, as well as throughout the USA. She was featured conductor during American Music Week with the Sophia Philharmonic in Bulgaria and guest conducted Sinfonijski orkestar Hrvatska vojske.

Erwin was named Director and Conductor of the Philadelphia Young Artists Orchestra in January 2014. She is currently also Conductor and Music Director of the Drexel University Orchestra.
Esther Kim • PYAO Solo Concerto Competition Winner

Esther Kim began her violin studies with Shelley Beard at the age of 4. Since 2012, she has studied with Lee Snyder at the Settlement Music School, where she is currently a scholarship recipient. She placed 2nd in the Kennett Symphony Orchestra competition, and was runner-up in the Delaware Young Artist Concerto Competition. Her studies have allowed her to participate in several summer music programs, including the Luzerne and Greenwood Music Festivals. She also received an Artistic Merit Award to Indiana University Summer String Academy and Center Stage Strings at the University of Michigan. Esther currently participates in a piano trio at the Settlement Music School under the instruction of Sandra Carlock. Esther often volunteers in a piano trio for church services and community organizations. Esther is a 7th grader at the Springton Lake Middle School, where she enjoys participating in the strings program and in Science Olympiad. She won the District Spanish Contest and placed as a top student in her grade last year.

Congratulations to all the PYO ensembles and thanks to the music teachers whose patience and dedication have brought these young musicians to this masterful level.

The Brueckner Family
Gioacchino Rossini
Born: Pesaro, Italy, 29 February 1792
Died: Passy, Italy, 13 November 1868

Overture to The Barber of Seville
Rossini’s Overture to The Barber of Seville was originally scored for piccolo, two flutes, two oboes, two clarinets, bassoon, two horns, two trumpets, timpani, bass drum, cymbals, and divided strings.
Duration: 7 minutes

Parallel Events of 1816
James Monroe is elected fifth U.S. President
Indiana becomes 19th U.S. state
Argentina declares independence from Spain
Philadelphia Savings Fund Society opens as first savings bank in U.S.
American Bible Society is founded
Jane Austin writes her last novel, Persuasion
Johann Maelzel patents the metronome
English novelist Charlotte Bronte is born

The son of municipal trumpeter in a small Italian village, Gioacchino Rossini revealed his own musical ability at a very early age, and by his early teens was proficient not only on the piano but also on the viola and the horn. The young Rossini was also in demand as a boy soprano, and soon began to compose. His mother was a soprano and between the two parents they patched a livelihood together. Often moving to different towns for work, Rossini was able to gain some formal musical education from noted Italian composers.

When Rossini was eighteen he left his schooling in Liceo for a commission to write a one-act opera in Venice. This first work, La Cambiale di Matrimonio, was successful enough to lead to several other commissions for one-act comic operas, but the first major work of Rossini’s was the full length dramatic opera Tancredi, based on a tragedy by Voltaire. Less than three months later the now twenty-one year old composer scored an even greater success again in Venice with the full length comedy, L’Italiana in Algeri. Still performed today, L’Italiana in Algeri is a sparkling, brittle, and unsentimental comedy which is most associated with Rossini’s works. Its tunes are seemingly simple, though embellished to give the singers opportunities for display, coupled by an attractive and imaginative orchestration.

Rossini quickly found himself famous throughout Italy, and was now invited to compose operas in Milan and Naples. The opera business in early nineteenth century Italy was very hectic. Every season there were two to three operas a year for each opera house and the public expected to hear at least two new operas that were composed specifically for the presenting theatre and its singers. In most cases the composer would receive the libretto only
a few weeks in advance of the premiere performance, so often composers had to use previously composed material. Even the celebrated Rossini had to work under these pressures: he composed more than thirty operas in little over a dozen years, and often writing them in less than three weeks. In many cases, Rossini used material of his previously published operas and presented them in the new opera. His most popular work, The Barber of Seville, was composed in less than two weeks and much of the music had already served in other (non comic) operas.

Only in his mid-twenties, Rossini was sought after by several Italian theatres and audiences, and Rome was able to secure the composer to write The Barber of Seville. The overture surprisingly does not contain a single theme from the opera itself, perhaps because it was actually written for a previous opera (Aureliano in Palmira) that was based on the Crusades.

Despite the lack of any thematic connections with the actual opera, the overture to The Barber of Seville is very successful in capturing the wonderfully fun story to follow. From the opening two brash and almost overtly serious chords, the overture begins with a sense of hesitation, nervousness, and lyrical introduction. A jovial theme is played back and forth between the woodwinds and horns, until Rossini employs one of his famous crescendos (going from very soft to very, very strong within a few a seconds) at breakneck speed until it comes to a grand conclusion.

Maybe because Rossini loved life and was not the typical Romantic artist who was plagued with inner demons, his comedies seemed to be his most popular works. With its rich interplay between personalities and the predicaments, the story of The Barber of Seville is one of opera’s greatest comedies. Based on the first of Beaumarchais’ two sequential plays (The Marriage of Figaro being the second), the plot of The Barber of Seville revolves around the Count Almaviva’s wooing of the closely chaperoned Rosina. The quick-witted Figaro, a barber, offers his match-making skills to the Count, and the story is complete with intrigue, mistaken identity, and great fun.

Rossini’s career continued to grow, writing other popular operas such as Otello, Mosè, La donna del lago, The Thieving Magpie, Semiramide, and William Tell, his most influential work written for the Paris Opera. Curiously, Rossini never composed another opera after William Tell and was only 37 years old, and yet he lived for another thirty years.

Program notes by Allan R. Scott
Howard Hanson
Born: Wahoo, Nebraska, 28 October 1896
Died: Rochester, New York 26 February 1981

Symphony No. 2 in D-flat major, Op. 30, Romantic

Hanson's Symphony No. 2 is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, snare drum, cymbals, harp, and divided strings.
Duration: 27 minutes

Parallel Events of 1930
Gandhi begins civil disobedience in India
Charles Lindbergh completes cross-country flying record
Edward Hopper paints Early Sunday Morning
Pluto is named the ninth planet
Composer-lyricist Stephen Sondheim, singer Ray Charles, conductor Lorin Maazel, Supreme Court Justice Sandra Day O'Connor, actors Sean Connery, Steve McQueen, and Clint Eastwood, and Apollo 11 astronauts Neil Armstrong, Buzz Aldrin, and Michael Collins are born
Pat's Steaks opens in Philadelphia
Frozen foods are commercially sold for first time
Hostess Twinkies are invented
Scotch tape is invented

While he never achieved universal fame like Leonard Bernstein, American composer Howard Hanson had much in common with his American colleague. Both had larger-than-life personalities; both were sons of immigrants (Bernstein's Russian heritage, and Hanson's parents were from Sweden); both were well-respected conductors and composers; and both were influential educators, although Hanson devoted most of his career to teaching than Bernstein did.

Hanson is remembered most for bringing the Eastman School of Music in Rochester, New York to international prominence, as he served as the director of the school for forty years (1924-1964). While in Rochester, Hanson developed the Eastman-Rochester Symphony (now the Rochester Philharmonic) into an important orchestra. As a conductor, he was a champion of American composers, and lead some of the country's leading ensembles. As a composer, Hanson was also a force during his era. In addition to several choral and chamber works, he composed an opera and seven symphonies; where his Fourth Symphony won the 1943 Pulitzer Prize for Music.

It was his Symphony No. 2, however, that became his most popular and most performed work. Commissioned by the Boston Symphony in 1930, Hanson sub-titled the work “Romantic,” which was more than a name — as it became a statement of Hanson's artistic creed. Composing during a time when Stravinsky's "neo-Classicism" and Schoenberg's atonality were the trends, Hanson keep his interest in the Romantic period of the previous century.
The Symphony represents …my escape from the rather bitter type of modern musical realism which occupies so large a place in contemporary musical thought. Much contemporary music seems to me to be showing a tendency to become entirely too cerebral. I do not believe that music is primarily a matter of the intellect, but rather a manifestation of the emotions. I have, therefore, aimed …to create a work that was young in spirit, lyrical and Romantic in temperament, and simple and direct in expression.

Hanson set the Second Symphony in three movements instead of the conventional four. After a slower, brooding opening, the first movement introduces most of the themes that develop the entire work, most noticeably the colors of a warm and noble horn quartet. The tender second movement is very much a “song without words.” Using the theme from the horn quartet, the woodwinds create a new motif until the horns return to begin a slow, steady crescendo. The final movement is very much a summation of the entire work. Conflicting moods are resolved as fanfares permeate the movement culminating with horn-led brass passages, florid woodwinds, and a pounding timpani. Referring to himself as a “neo-Romantic,” Hanson cited composers Edvard Grieg and Jean Sibelius as his main influences on his style of composing, and his Second Symphony certainly recalls moments of many symphonies by Sibelius.

Hanson’s Romantic Symphony has found its way into popular culture today. To many listeners, the work seems like a pre-cursor to the great film scores of Hollywood, especially those by John Williams. Hanson was displeased that a theme from this work was used for the closing credits in the 1979 film Alien; however, he was honored that John Williams used Hanson’s Romantic Symphony as a model for the film score to E.T. More appropriately, the famed Interlochen Center for the Arts closes all of their concerts with the lyrical, haunting second theme of the first movement, and it is today referred to as the “Interlochen theme.”

Personally, Howard Hanson unfortunately seem to embrace some of the social values of the 19th century as well. While his somewhat dictatorial leadership style at the Eastman School did have merit at times, he was not loved by many of his colleagues on a personal level. He tended to make harsh and often racial comments about many groups. In addition to his strong disdain of modernist composers, Hanson made derogatory statements about Jews, homosexuals, and protestors of the Vietnam War. While many great artists sometimes overshadow their greatness with inherit flaws, it is still important to embrace their creativity and contributions to art. Despite Hanson’s personal views on society, his musical aims still remain an important voice in American music today, and almost entirely through the efforts in one work—his Romantic Symphony.

Program notes by Allan R. Scott
Aaron Copland
Born: Brooklyn, NY,
14 November 1900
Died: Peekskill, NY,
2 December 1990

Four Dance Episodes from Rodeo

Four Dance Episodes from Rodeo are scored for two piccolos, three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, glockenspiel, whip, snare drum, triangle, wood block, xylophone, harp, piano, celeste, and divided strings.
Duration: 18 minutes

Parallel Events of 1942

Height of World War II
Height of Holocaust
Films Yankee Doodle Dandy, Casablanca, and Disney’s Bambi premiere
Copland composes Fanfare for the Common Man
Artist Edward Hopper paints Nighthawks
Playwright Thornton Wilder’s The Skin of Our Teeth premieres
Richard Strauss’ final opera Capriccio premieres
Boxer Muhammad Ali, rock star Jerry Garcia, singer Aretha Franklin, and actor Harrison Ford are born
Kodacolor film invented

“I felt that it was worth the effort to see if I couldn’t say what I had to say in the simplest possible terms.”
—Aaron Copland

Standing as we do at the close of the American century, the one hundred-year period during which the United States was for the first time a major power and contributor to the world economically, politically, and culturally, the question that composer Antonín Dvořák posed more than a century ago still remains for us: what is “American” music? Ralph Vaughan Williams, the grand old man of English music, declared that music, above all other arts, is “the expression of the soul of a nation.” Today, Aaron Copland’s name is synonymous with “American music” more than any other composer, even more than George Gershwin or Leonard Bernstein.

With the musical world still quivering from the impact of Igor Stravinsky’s Rite of Spring (1913), Copland sought to recapture an America before the world wars; before its loss of innocence. By comparison, Leonard Bernstein depicted a postwar America, one increasingly divided along racial, religious, and political lines. After studying with Rubin Goldmark (who studied with Dvořák) and Nadia Boulanger (a student of Gabriel Fauré), Copland learned, and eventually preached, the importance of finding one’s own musical voice. Like most composers of the late nineteenth and early twentieth centuries, Copland composed initially with little or no regard for the listener – composing for the sake of composing.
However, technological advances, such as the ability to permanently record live sound or broadcast it over airwaves, changed Copland’s way of listening to and ultimately composing music. Copland is, perhaps, the first major composer who finally realized and appreciated the importance of the listener beyond the concert hall. “I have every reason to be particularly grateful to the creator of the phonograph,” he said. “We composers owe a profound debt to Thomas Edison!”

This son of Russian Jewish immigrants quickly began to lead many of his fellow American artists in a commitment to capturing a wider audience and speaking to the concerns of the average citizen, the everyday American caught up in the dramas of the Great Depression and the World War II. Copland responded to America’s calling for culture, pride, and patriotism. Though he represented the pinnacle of an intense mid-century Americanism, Copland was not an insular nationalist; on the contrary, he was acutely interested in world politics and in how the United States fit into the larger sphere.

When American dancer and choreographer Agnes de Mille asked Copland to compose a new ballet set on a western ranch, he was reluctant, as he had already composed the cowboy ballet Billy the Kid (1938). Copland was convinced to take on the new ballet when de Mille promised that the work would be significantly different in that there would be no historical figures or even high drama; rather the ballet would capture a simple, yet universal story portrayed in southwestern America. The simplicity of the story played to Copland’s interests – the same simplicity that went on to inspire so many of his other works, including the Fanfare for the Common Man and the ballet Appalachian Spring.

Originally subtitled The Courting at Burnt Ranch, the ballet Rodeo combines the elements of musical theatre with classical ballet, such as the opening scene that requires the men to pantomime riding horses and roping cattle while dancing solo and in groups (not common in formal ballet). The ballet incorporates American dance including square dancing and even a moment for tap dancer.

Rodeo does not have the traditional “boy meets girl” or even a love triangle story. The plot instead portrays the Cowgirl who competes against the other girls in order to win the attention of the Head Wrangler, who is interested in the more feminine Rancher’s Daughter. “Cowgirl acts like a boy, not to be a boy, but to be liked by the boys,” explains de Mille, who danced the role of the Cowgirl herself. At times the Cowgirl shows awkwardness and vulnerability, yet she also emotes strength and confidence. Rodeo is a “love story of the American southwest... and how an American girl, with the odds seemingly against her, sets out to get herself a man. The girl is a cowgirl, a tomboy whose desperate efforts to become one of the ranch’s cowhands, creates a problem for the cowboys who then make her the laughingstock of womankind,” explains the American Ballet Notes.
While de Mille trained her cast of virtuosic ballet dancers to use the mannerisms and movements of the American cowboy, Copland weaved American folk songs into the score. Using thrilling syncopations and whiplash percussion, Copland captures the excitement of a rodeo in the “Buckaroo Holiday” movement. Conversely, there are wonderfully serene moments suggesting a pastoral, open space environment to invoke the love-struck musings of the Cowgirl as in the “Corral Nocturne” (which was partially composed by Leonard Bernstein; and not performed on today’s concert). Here, captured by woodwind solos, the “Cowgirl runs through the empty corrals intoxicated with space, her feet thudding in the stillness,” explains de Mille. Even though the Head Wrangler discovers the Cowgirl in the darkness, she does not go to him, and he exits with the Rancher’s Daughter instead. Using a “Texas minuet,” Copland composes the “Saturday Night Waltz” based on the theme of the folk song “I Ride an Old Paint.” As the cowboys and their girls pair off, the Cowgirl is alone until the Champion Roper approaches her to dance.

Culminating in one of the most well-known works of American music, Rodeo climaxes with the “Hoe-Down.” Based on a version of the American folk tune “Bonaparte’s Retreat” and made popular by Kentucky fiddler William Hamilton Stepp, the “How-Down” weaves in another fiddle tune, “McLeod’s Reel,” as well as an Irish folk song, “Gilderoy,” with clarinet and oboe solos. Along with the wind solos, the strings imitate fiddles while the brass and percussion incorporate flavor and brilliance until the foot-stompin’ “Hoe-Down” concludes with a grand finale and a climactic kiss between the Cowgirl and the Head Wrangler.

Even though the premiere performance at the Metropolitan Opera House was well received and de Mille herself took 22 curtain calls, she was not entirely pleased with the work. More significantly, however, her choreography to Rodeo captured the attention of composer Richard Rodgers and lyricist Oscar Hammerstein, who then engaged de Mille to choreograph their upcoming musical Oklahomah. Nearly two decades later the popularity of Rodeo led Copland to arrange a symphonic suite for orchestra, titled Four Dance Episodes from Rodeo, which is one of Copland’s most performed works today. Perhaps without realizing it, America, while basking in its new status in the world after the War, was also longingly looking back at its innocence and belief that if we just move a little farther west, we will find another beginning, another promise of tomorrow.
Cayley,

We are so proud of your years in PYAO and PYO. You’ve achieved so much and made such beautiful music!
Many thanks also to your conductors, the staff, and all music teachers!

•

Love always,
Mom, Dad, Erika and Thom

Music gives a soul to the universe, flight to the imagination and life to everything.
— Plato

With gratitude to the PYAO team for launching Anthony’s musical journey.
We are always so proud of you!

•

With love
The Christou Family
Philadelphia Young Artists Orchestra Section Leaders

Back Row (Left to Right):
- Ethan Hinson, trombone
- Benjamin Kenzakowski, horn
- Katherine Xu, flute
- Zeke Millrood, percussion
- Tara Frederick, bassoon
- Isabella Maloney, viola
- Zachary Fung, cello
- Daniel Panus, double bass

Front Row (Left to Right):
- James Crew, tuba
- Samuel Love, trumpet
- Kaitlyn Boyle, clarinet
- Elisa Macera, oboe
- Esther Kim, concertmaster
- Ananya Muthuskrishnan, violin II
Bravo Brass • 2015–2016

Paul Bryan
Director & Conductor
Barry McCommon
& Robert Skoniczin
Associate Conductors

Trumpet
Nathan Constans
Joseph Dallas
Genna Goins
Samuel Istvan
Erik Larson
Gianni Manginelli
Matthew McGinley
Robert Skoniczin *

Horn
Emerson Ahn
Marc Briefer
Sophia Filippone
Daniel Klugman
Karen Schubert *
Madelyn Spina

Euphonium
William Rachko

Tuba
Brian Brown *
Evan Sacks-Wilner
Carolyn Tillstrom

Trombone
Justin Amgott
David Greenwood
Ethan Hinson
Jon Hutchings
Tyler Jenkins-Wong
Henry Shankweiler

Bass Trombone
Barry McCommon *
Ehren Valmé

Marc,

Quod verba non possunt, musica promit.

We are very proud of all your accomplishments.

We wish you love and success in your next big step.

מאוהבה

Mom and Dad
Bravo Brass
13th Annual Festival Concert

Paul Bryan • Conductor
Barry McCommon & Robert Skoniczin • Associate Conductors

Saint Mark’s Church • Philadelphia
Saturday, June 4, 2016 • 7:30 p.m.

PROGRAM

Raiders’ March
John Williams
Arranged by Blair Bollinger
Paul Bryan • Conductor

Clair de Lune
Claude Debussy
Arranged by Michael Allen
Paul Bryan • Conductor

Adagio for Strings
Samuel Barber
Arranged by Matthew K. Brown
Paul Bryan • Conductor

“Funeral March” from Die Götterdämmerung
Richard Wagner
Arranged by Robert King
Paul Bryan • Conductor

INTERMISSION

Star Wars Suite
John Williams
Arranged by Blair Bollinger
Paul Bryan & Robert Skoniczin • Conductors

Imperial March
Duel of the Fates
Love Theme from Across the Stars
Main Title

Latecomers will not be seated until an appropriate time in the concert.
The use of photographic and recording equipment is strictly prohibited.
As a courtesy to the performers and fellow concert-goers,
please silence all cell phones prior to the performance.
Paul Bryan • Director & Conductor, Bravo Brass

Paul Bryan leads a distinguished career as both performer and educator. A graduate of the Curtis Institute of Music and Temple University where he studied trombone with Glenn Dodson and Eric Carlson and conducting with David Hayes, Arthur Chodoroff, and Lawrence Wagner, Paul currently serves as Director and Conductor of Bravo Brass – the Philadelphia Youth Orchestra brass ensemble, Head Conductor of the Young Artists Summer Program at Curtis Summerfest, Music Director of the Symphony in C Summer Camp, and a faculty member at Temple University and the Curtis Institute of Music.

Described by composer Eric Ewazen as a “stunning” interpreter producing performances with “riveting momentum and heartfelt lyricism,” Paul has led concerts with a variety of groups including the wind and brass ensembles of the Chamber Orchestra of Philadelphia, the Rodney Mack Philadelphia Big Brass, and Boyz II Men.

Sought after for his ability to train gifted instrumentalists, Paul pushes his groups to take risks and to make music as opposed to just playing it. Past positions have included Conductor of the Drexel University Orchestra, Conductor of the Philadelphia All-City High School Concert Band, and appearances with the ensembles of the New York Summer Music Festival, Play On, Philly!, and numerous honor groups in the Delaware Valley.

A respected member of the Philadelphia area’s musical community, Paul serves as Dean of Faculty and Students at the Curtis Institute of Music where he directs the educational programming and curricular life of one of the world’s foremost conservatories.

Ehren, my favorite Bass Trombonist.

Your love for music has inspired us.

I am very proud of you and your success.

Christine Charles
Robert Skoniczin

Robert Skoniczin performs in a variety of settings, including classical, commercial, jazz, and touring Broadway shows. Rob has backed various star attractions and can be heard on several recordings including Manhattan Transfer’s DVD *The Christmas Concert*, *Reanimations* and *Shadowcatcher* with the West Chester University Wind Ensemble, *American Anthems* with the Gramercy Brass Orchestra, and numerous spots for NFL Films. In October 2015, Rob made his Carnegie Hall debut performing with *Tromba Mundi*, where three new works for trumpet ensemble were unveiled. His principal teachers have included Vince Penzarella of the New York Philharmonic and Christopher Tranchitella of the Kennedy Center Opera House Orchestra. In May 2014, Rob co-hosted the 39th Annual International Trumpet Guild Conference in King of Prussia with his fellow West Chester University colleague, JC Dobrzelewski. He teaches trumpet at the University of Delaware and West Chester University of Pennsylvania, and is a member of the National Band Association, the International Trumpet Guild, and Phi Beta Kappa. Rob is a performing artist for S.E. Shires trumpets.

Barry McCommon

Barry McCommon is a musician that defies categorization. Having begun his career while still enrolled at the Curtis Institute of Music, he also cut his teeth in the clubs of Philly and Atlantic City. His versatility has earned him respect as a “crossover” artist, performing in venues ranging from Lincoln Center to the House of Blues with anyone from the Royal Ballet, to the Jaco Pastorius Big Band, to R&B legend Aretha Franklin. A member of the genre-bending Nu Directions Chamber Brass, Mr. McCommon is to some the tuxedo-clad classical bass trombonist for The Chamber Orchestra of Philadelphia—to others he’s the jazz musician they’ve seen backing the likes of Herbie Hancock—in another realm, he regularly can be seen on the R&B / funk circuit of Philadelphia and Atlantic City with luminaries such as Pattie Labelle. In addition to his work as a performer, Mr. McCommon is a Senior Lecturer at the University of the Arts where he teaches lessons and directs the UArts Trombone Ensemble. He is an Associate Conductor of Bravo Brass and was on faculty of the Philadelphia International Music Festival, where he taught chamber music and solo performance classes.
Karen Schubert

Karen Schubert is a graduate of The Curtis Institute of Music. She is principal horn of the Delaware Symphony Orchestra, Opera Delaware, and the Kennett Symphony of Chester County, and is also a member of The Chamber Orchestra of Philadelphia, the Opera Philadelphia orchestra, and the Fairmount Brass Quartet. She has performed as soloist with The Chamber Orchestra of Philadelphia, Delaware Symphony, and The Kennett Symphony of Chester County. Mrs. Schubert has been on the faculty of Immaculata University and Philadelphia Biblical University. She is currently the adjunct horn teacher at Widener University and maintains a private horn studio.

Brian Brown

Brian Brown earned his Bachelor and Master degrees from the Juilliard School. His major teachers include Paul Krzywicki, Don Harry, Donald Harwood and Vincent Penzarella. He is currently principal tuba of The Philly Pops, Delaware Symphony Orchestra and The Stamford (Conn.) Symphony Orchestra. As an active freelance musician, Mr. Brown has performed with The Philadelphia Orchestra, The Pennsylvania Ballet, and the Opera Company of Philadelphia among others. He is the tuba player for NFL Films. He is a member of the Westminster Brass and the Rowan University Faculty Brass Quintet. Mr. Brown is Adjunct Professor of Tuba and Euphonium at the College of New Jersey, Rowan University, University of Delaware and lecturer at Princeton University.
PRYSM • 2015–2016

Gloria dePasquale  
Director & Conductor

Violin I
Nicholas Hsieh,  
Concertmaster
John Neary
Brian Williams
Yasmine Meziani
Vibha Janakiraman
Justin Xu
Jason Ren
Patricia Cao
Dori Olson

Violin II
Dean Moon*
Kyla Curnow
Susanna Cahn von Seelen
Michael Chou
Jamie Dinella
Kevin Wu
Morgan Unruh
Dylan Huffman
Michael Patridge
Miro Raj

Viola
Kallam Kara-Pabani*
Noah Rubien
Kayla Foy
Emma Maloney

Violoncello
David K. Kim*
Feyi Adebekun
Elijiah Lee
Abigail Wolf
Benjamin Kozloff
Mark Lancaster
Deana Yuan
Theo Sharp
Charles Witmer

* Section leaders

PRYSM Young Artists • 2015–2016

Jessica Villante  
Conductor

Violin I
Chloe Hyun,  
Concertmaster
Alexandra Beekley
Bole Ying
Coralie Bilello
Justin Chow
Elliot Lee

Violin II
Isabel Lee*
Krystal Michoma
Fiona Basta
Zoe Berman
Maximillian Mehler
Sophia Rothman

Viola
Owen Lester *

Violoncello
Ruiji Yang *
Adina Olson
Katina Pantazopoulos
Ethan Lee
Owen Li
John Kim
Aaron Liu
Thayne Sharp

PYO Organization Interns

Violin
Fiyi Adebekun +
Jolade Adebekun #
Maxwell Chambers +
Austina Lin +
Sophia Maloney +
Lily Mell +
Anjana Menon #
Kyle Michie +
Ananya Muthukrishnan #

Ramya Muthukrishnan #
Victoria Smith #
Heidi Suh #

Viola
Isabella Maloney #

Violoncello
Sasha He +
Katherine Quinn #
Geana Snart +
Kail Yuan +

Double Bass
Camille Donoho #
Sami Jamieson +
Olivia Steinmetz +

* Section Leader
+ PYO Member
# PYAO Member
• PRYSM Alumnus
PRYSM
Philadelphia Region Youth String Music
9th Annual Festival Concert

PRYSM • Gloria dePasquale • Conductor
PRYSM Young Artists • Jessica Villante • Conductor

Centennial Hall • The Haverford School • Haverford
Saturday, May 14, 2016 • 3:00 p.m.

PROGRAM

Mock Morris
Percy Grainger
Arranged by Sandra Dackow

O Magnum Mysterium
Morten Lauridsen
Arranged by Sandra Dackow

“In the Hall of the Mountain King” from Peer Gynt
Edvard Grieg
Arranged by Carrie Lane Gruselle

Remote Control
Richard Meyer

PRYSM Young Artists

“Nimrod” from Enigma Variations, Op. 36
Edward Elgar

PRYSM & PRYSM Young Artists

Suite for Strings
I. A-Roving
II. I have a bonnet trimmed with blue
III. O waly waly
IV. Dashing away

Lullaby
George Gershwin

Serenade for Strings, Op. 22
I. Moderato

PRYSM

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The use of photographic and recording equipment is strictly prohibited.
As a courtesy to the performers and fellow concert-goers,
please silence all cell phones prior to the performance.
Gloria dePasquale joined The Philadelphia Orchestra’s cello section in 1977 at the invitation of Eugene Ormandy. Prior to becoming a member of The Philadelphia Orchestra, Mrs. dePasquale served as Associate Principal celloist of The Buffalo Philharmonic Orchestra under Michael Tilson Thomas and was also a substitute player for the Boston Symphony Orchestra and Boston Pops Orchestra.

Born in Evansville, Indiana, Mrs. dePasquale credits the public school music program of her home town for her introduction to the cello. She graduated with honors with both her BM and MM degrees at The New England Conservatory of Music in Boston where she was a student of Stephen Geber. Mrs. dePasquale currently serves on the Board of Visitors for NEC.

‘Cellist of the dePasquale String Quartet for more than two decades, the quartet was in residence at Villanova University and presented a highly acclaimed chamber music series performing with such artists as Yo-Yo Ma, Emanuel Ax, Christoph Eschenbach, Yefim Bronfman, Wolfgang Sawallisch, and Andre Watts. Mrs. dePasquale was also ‘cellist in the dePasquale trio, performing alongside her late husband William, and daughter, Francesca.

Mr. and Mrs. dePasquale were frequent soloists with area community and youth orchestras, performing both Brahms’ Double Concerto and Saint-Saëns’ La Muse et le Poète. Their last public performance together as soloists was in June of 2010 in Verizon Hall at the Kimmel Center in Philadelphia performing with the Philadelphia Youth Orchestra. In 2013, Mrs. dePasquale was soloist with the Philadelphia Youth Orchestra, performing Haydn’s C Major Concerto in Verizon Hall. Most recently, she appeared as a soloist in Haydn’s Symphonie Concertante on the November 2014 PYO concert.

Mrs. dePasquale is an advocate for music education both at The Philadelphia Orchestra where she serves on the musician education committee and in the Philadelphia Youth Orchestra where she is artistic advisor to the organization as well as director and conductor of the PRYSM and PRYSM Young Artist Orchestras, founded in 2007 with her late husband, William. Most recently, she is founder and director of PYO’s newest offering – College and Conservatory Audition Program (CCAP).

Mrs. dePasquale maintains a large private studio and runs monthly masterclass and performance classes for her students. Her graduating students regularly are accepted into the nation’s finest conservatories, colleges, and universities. Mrs. dePasquale teaches for the New York State School of Orchestral Studies at Saratoga Springs New York every August and also is on the faculty of Luzerne (NY) Music Center and the Philadelphia International Music Festival.

Mrs. dePasquale serves as an elected representative of the Musicians’ Committee of The Philadelphia Orchestra.
Jessica Villante • Conductor, PRYSM Young Artists

Jessica Villante is active as both a violinist and music educator in the greater Philadelphia Area. This year is Jessica’s fifth as conductor of PRYSM Young Artists; she has been a coach with PRYSM since its inception in 2007. Additionally, Jessica teaches string orchestra, music theory, and music history at Lower Merion and Harriton High Schools in the Lower Merion School District. Jessica holds a Masters in Music Education from the University of the Arts and Bachelors of Music degrees in both violin performance and in music education with an emphasis on strings. While at Temple University, she studied violin with William dePasquale. As a violinist, Jessica has performed throughout the United States and Puerto Rico. Jessica also maintains a private violin studio, and is the music director at St. John’s Episcopal Church in Concord, Pennsylvania.

Congratulations to PRYSM-YA and first-year cellist, Katina Pantazopoulos!

With appreciation for a wonderful year from Serena and Frank Pantazopoulos and the whole team at Tiffany’s Bakery!

www.TiffanysBakeryPhilly.com
Matthew Barrell, viola coach, is enjoying his fourth season with PRYSM. He is a graduate of Temple University with degrees in Viola Performance and Music Education. Mr. Barrell has performed with the Temple University Symphony Orchestra, the Reading Pops Orchestra, and the Optimis Quartet. He is looking forward to another exciting season with these talented young musicians.

Derek Barnes joined The Philadelphia Orchestra in February 1995. A native of Philadelphia, he had previously held the post of Co-Principal Cello of the Concerto Soloists of Philadelphia (now the Chamber Orchestra of Philadelphia) and he has been a member of the Santa Fe Opera Orchestra and the New York String Orchestra. Mr. Barnes has performed chamber music with Christoph Eschenbach, Nadja Salerno-Sonnenberg, Isaac Stern, and Sarah Chang. He has appeared on television in “Yo-Yo Ma at Tanglewood”. A graduate of The Curtis Institute of Music in 1991, his teachers have included Orlando Cole, David Soyer, and former Philadelphia Orchestra Principal Cello William Stokking. He performs regularly with his wife, Meichen Liao-Barnes, Associate Concertmaster of The Chamber Orchestra of Philadelphia.

Meichen Liao-Barnes is Associate Concertmaster of the Chamber Orchestra of Philadelphia. She is a graduate of the Curtis Institute of Music and the Juilliard School. Upon graduation from the Juilliard School, she was awarded a recital in Town Hall New York. Meichen has performed with The Lincoln Chamber players, Brandenburg ensemble, and toured with Music from Marlboro. Solo appearances include the Hartford Symphony, Concerto Soloists, Philly Pops, and The Philadelphia Orchestra, as winner of the Greenfield senior competition. She has appeared with Sasha and Misha Schneider, Isadore Cohen, David Soyer, Felix Galimir and Arnold Steinhardt.

Robert dePasquale was a member of the New York Philharmonic before joining The Philadelphia Orchestra in 1964, where he served as Associate Principal Second Violin until his retirement in 1997. He studied at the New School of Music with Jascha Brodsky, and gave many recitals in Philadelphia and Washington while he was a member of the US Navy Band. He is now currently Music Director of the Academy of Community Music, which he co-founded in 1983 with his wife, Ellen Fisher. He is a very sought after teacher and maintains a large studio in the Philadelphia area.

Risa Cullen is currently a senior at Temple University majoring in music education. She previously studied viola with Kerri Ryan and Ellen dePasquale. She is currently student teaching at both Haverford Middle School and High School. Risa attended and performed in the Siena Music Festival in the summer of 2013. Risa is an alumnus of the Philadelphia Young Artists Orchestra and Philadelphia Youth Orchestra.
Hannah Doucette, violin, earned a Master of Music degree in string pedagogy from Temple University and a Bachelor of Music in violin performance from The Hartt School. She is a former student of William dePasquale. Certified through book 8 in the Suzuki Method, Hannah maintains an active teaching schedule by teaching at Germantown Academy, Moravian College Music Institute, Temple Music Preparatory Division, and Ambler Music Academy. In addition to being a coach for PRYSM, Hannah is on the adjunct faculty at Temple University and has performed in chamber groups and orchestras throughout the East Coast and Peru.

Jennifer S. Horne is a graduate of Temple University’s Esther Boyer College of Music with a degree in Music Education, where she studied violin with Helen Kwalwasser. She is currently obtaining her Masters Degree in Music Education from the University of the Arts. Proudly the full time Orchestra Director at the Fisher Middle School of Ewing Public Schools in New Jersey, Jennifer conducts four string orchestras and two full symphony orchestras, teaches group lessons, and a Music Technology course. She currently holds violin and viola positions with The New Jersey Capital Philharmonic, Boheme Opera NJ, and The Bay Atlantic Symphony. She is an active freelance violinist, violist, and vocalist in PA, NJ, DE, and NY.

Jessica Nataupsky Kang, violinist, is an active teacher and performer in and around the Northeastern PA and Philadelphia regions. In addition to coaching at PRYSM, Jessica maintains a Suzuki violin studio in Northeastern PA and coordinates the Northeastern Pennsylvania Philharmonic’s student mentorship program. Having trained with Carrie Reuning-Hummel, Jessica is a Suzuki certified teacher and is a strong proponent of this teaching method. She received her master’s degree from Temple University’s Esther Boyer College of Music where she was a student of William dePasquale. Jessica currently plays and substitutes with numerous professional orchestras in Pennsylvania, New Jersey, and New York including the Northeastern Pennsylvania Philharmonic, Binghamton Philharmonic, Symphoria (formerly Syracuse Symphony), Delaware Symphony, Pennsylvania Ballet and the Philly POPS.

Herold Klein was a member of The Philadelphia Orchestra from 1971 until his retirement in 2011. He began studying the violin at the age of four with private teachers in Detroit, and was playing with community orchestras, including the South Oakland Symphony, by the time he was nine. He has studied with Mischa Mischakoff, Ivan Galamian, Josef Gingold and Rafael Druian. Mr. Klein entered Wayne State University in 1962, and while there joined the Indianapolis Symphony and later the Detroit Symphony Orchestra. Mr. Klein has been a member of the United States Army Band Strolling Strings, and since 1987 served as concertmaster of the Greater Trenton Symphony Orchestra.
Although primarily a violinist, **David Michie** is a viola coach for PRYSM. He is an alum of the Philadelphia Youth Orchestra under Maestro Primavera, a former member of the Trenton Symphony, the Delaware Valley Philharmonic, Concerto Soloists of Philadelphia and the Philly Pops. He has performed at the Hollywood Bowl, Carnegie Hall, Alice Tully Hall and at music festivals in Italy, Great Britain, Australia and Canada. Currently he is Concertmaster of the Philharmonic of Southern New Jersey, and is a student of Maestro dePasquale. Mr. Michie is the founder of David Michie Violins, L.L.C. of Philadelphia, specializing in fine violins, violas and cellos. Along with his wife, Denise and sons Andrew (PYO Alum) and Kyle (Current PYO Member), he resides in Ardmore, PA.

**Julia Morelli** received her Bachelor of Music at Indiana University Jacobs School of Music in Bloomington, Indiana where she studied with Emilio Colon. She completed one year of her Master of Music degree at Boston University where she studied with the late Marc Johnson and finished her Master of Music degree at Temple University studying with Jeffrey Solow. Julia teaches at Tune Up Philly, PRSYM, and is the cello teacher at the Haverford School. She performs in the Philadelphia area with orchestras and chamber ensembles.

**Anthony Pirollo** attended the Philadelphia Musical Academy where he studied with Claus Adam, George Harpham, and William dePasquale. Mr. Pirollo has appeared as solo cellist with the Houston Opera, solo cellist in the United States and Europe for the world premiere of Meredith Monks opera Atlas, as well as principal cellist for such artists as Luciano Pavarotti, Jose Carreras, Placido Domingo, Frank Sinatra, Tony Bennett, and Johnny Mathis. Mr. Pirollo has composed for such groups as M. Stewart Dance and The Society of Ancient Instruments. Mr. Pirollo is assistant conductor of The Bel Canto Opera Company. He currently sits as president of the Atlantic City Musicians Union.

**Lauren Ellis Scott** received Bachelor’s degrees in Violin Performance and Music Education in from Temple University in 2009 where she studied with William dePasquale. Mrs. Scott has been a K-12 music educator in New York and Pennsylvania for over five years, and she recently held the position of high school orchestra director in Brewster, New York. Lauren joined the Philadelphia Youth Orchestra staff in 2007 and currently coaches for the PRYSM Young Artists Orchestra. Through her internship with The Philadelphia Orchestra’s Collaborative Learning Department, she is working to enhance music education in the Greater Philadelphia Region. An active violinist and violist, Mrs. Scott has played with the Charleston Symphony, The Philly Pops, Ridgefield Symphony, the Bard Conducting Institute Orchestra, and the Schenectady Symphony, among others. Lauren is currently studying viola with Kerri Ryan and pursuing a graduate degree at Stony Brook University.
Angela Sulzer studied violin performance at Temple University as a student of William dePasquale. She has been a member of the PRYSM violin faculty since 2007 and is currently a string instructor at the Agnes Irwin School, and Teaching Artist for Maestro’s Friends after school music program. Angela has spent many summers studying at Eastern Music Festival in North Carolina, Festival of the Youth Symphony Orchestra of the Americas in Puerto Rico, and most recently the National Orchestral Institute in Maryland. She is currently a member of Prometheus Chamber Orchestra.

Andrea Weber has been working with the Philadelphia Youth Orchestra organization since 2008 both as a PRYSM Young Artists cello coach and cello instructor for Tune Up Philly. In 2013 Ms. Weber was named the Lower School String Ensemble Director at Friends Select School, where she directs the third and fourth grade string orchestras. Ms. Weber also currently teaches for the Musicopia String Orchestra, directs her own private cello studio, and is the cello instructor for Symphony in C’s Summer Music Program. Ms. Weber is a diverse cellist who performs both classical and alternative music throughout the region. She has performed with the Lancaster Symphony, Symphony in C, The Great Hall Chamber Orchestra, the Pennsylvania Philharmonic, and is a founding member of the Elysium String Quartet. Her recording and session work as an alternative cellist has led her to perform at nationally acclaimed venues such as World Café Live in Philadelphia, The Queen in Wilmington, the Painted Bride, the Bethlehem MusikFest, the Dewey Beach Music Fest, and Philadelphia FolkFest. Her recordings and live improvisation with local songwriters, composers, and bands have been aired on both local and national radio; her current discography includes records from 15 original local artists. Ms. Weber holds a Master’s Degree in Cello Performance from Temple University and a Bachelor’s Degree in Cello Performance from the Eastman School of Music.

James Wilson is a freelance violinist. A graduate of the Royal Academy of Music, he received his master’s degree under Clio Gould and his bachelor’s degree at Temple University studying with William dePasquale. James is an alumnus of the PYO organization. He serves as PRYSM Operations Manager and member of the violin faculty.
Jason has made amazing progress & was named Concertmaster of SVAP 2016. Thanks to PRYSM for providing him such a wonderful opportunity.

The Ren Family

Dear Alexandra,

We love you and are so proud of you!
Thank you to PRYSM for welcoming Alexandra and helping her grow in music.

The Beekley and Icasiano Families
Paul Smith, Director
Kenneth Bean, Conductor

Violin
Victoria Alamo •
Brittney Alexander ^
Jayden Alexander +
Aaliyah Armstead #
Kiyannni Atkinson +
Zorah Baraka •
Sofia Barone •
Aniyah Beckett –
Assata Boelter /
Amirah Brown *
Ayanna Brown +
Kailyn Burgos#
Hazel Carb *
J'Lani Casanova #
Vincent Carruth /
Rubee Carter *
Maya Crespo #
Timothy Dowd ^
Elijah Ellis *
Serenity Fairfax /
Lesly Farfan *
Tre Ferguson •
Tyshey Franklin /
Aniyalee Fraticelli #
Zyair Green /
Saknya Harris /
Skylar Harris –
Rueben Holmone #
Steven Huynh #
Sa'Nya Kinard +
Alyssa Lebron #
Denali Leonardo #
Taki Leonard /
Daniela Loyola *
Andrew Madera #

Kianna Marin #
Wilson Massaley *
Anthony Matos #
David Matos #
Ayanna Melvin +
Sharayah Moody *
Francisco Navarro #
Charlotte O’Connell –
Grace O’Connell –
Darlyls Ortiz #
Senaya Parker ^
Joshua Paulino #
Hannah Perez Parks /
Corinne Pointer *
Jazmyn Pope •
Naomi Preston #
Ayniah Quinerly /
Rayshaun Raymond #
Lennie Ramos #
Xavion Ramos #
Kayla Reaves /
Aniyah Reese ^
Nyyira Reese /
Alan Sandoval-Lorenzo *
Ashley Sandoval-Jimenez *
Jahiya Scott #
Destiny Simpson ^
Jaden Singletary #
Naje Smith /
Nydirah Spivey #
Nyisha Sutton #
Tamaya Temple ^
Khalid Trower –
Ariel Trusty •
Charis Trusty •
Ashalina Turner –
Selena Wallace –
Aleira Wilson #
Dellvon Witherspoon /
Jaidyn Williams #
Masiyah Worlds ^

Viola
Raquel Alamo •
Tinaya Davis +
Gabriel Devine •
Intisaar Edwards •
Jacob Feldman •
Xavier Scott +
Jackson Tyler •
Eloisa Tovar •

Violoncello
Kaleb Bunn •
Divine Epps •
Evelyn Feldman •
Madison Ford-McKnight +
Saige Henderson ^
Alana Jones •
Makayla Love +
Tamius Temple ^
Tune Up Philly • 2015–2016

**Flute**
Caleb Becker •
Keith Bunn •
Imani Douglas ^
Triona Harrington ^
Deontae Harris ^
Monnay Hollis ^
Elijah Owens ^
Eisa Kelly •
Shamar Parker ^
Brendan White •
Christopher Wise •

**Clarinet**
Jeffrey Bedford •
Elijah Bryant /
Kameryn Bunn •
Marneisha Cottle •
Zephyra DeVine •
Inaya Edwards •
Destiny Fairfax /
Shanjae Fergerson /
Makai Garnett /
Davon Harris /
Shakur Johnson •
Safiya Muhammad •
Micah Pinckney /
Jessica Spruill •
Samir (EJ) Watson /

**Trumpet**
Judah Baraka •
Makiyah Blackwood /
Kendria Courtney /
Abduel (Hafeez) DeLoach /
Jayla Hill /
Stacy Jaquez #
Salim Kelly •
K’niyah Leonard /
Samiyah Maddox +
Giovanni Pamphile #
Geonna Peterson /
Destiny Pinkney /
Levi Pope •
Juan Tovar •
Elizabeth Velez #
Josiah White •
Quela Winters #
Jaheim Woodbury +

**Trombone**
Heaven Bethea #
Mel Gibbon +
Aracelis Morales #
Joseph Vazquez #
Isaiah Webb •

* Independence
  Charter School
– Inquiry Charter School
^ Belmont Charter School
# Mariana Bracetti
  Academy Charter School
+ People for People
  Charter School
/ Saint James School
• Salvation Army
  Kroc Center
Tune Up Philly
6th Annual Festival Concert

Paul Smith • Director
Kenneth Bean • Conductor

Temple Performing Arts Center • Philadelphia
Saturday, May 21, 2015 • 3:00 p.m.

PROGRAM

Meet the Violin & Viola
Meet the Trumpet & Trombone
Meet the Flute
Meet the Violoncello
Meet the Clarinet

“Peer Gynt” Suite No. 1, Op. 46
Morning Mood
Anitra’s Dance
In the Hall of the Mountain King

“The Great Gate of Kiev”

The Peanuts Theme

Stand By Me
My Girl
Saint’s Samba

Edvard Grieg
Modest Mussorgsky
Vince Guaraldi
B. King, J. Leiber, M. Stoller
S. Robinson, R. White

Arranged by Paul Smith
Arranged by Paul Smith
Arranged by Paul Smith
Arranged by Paul Smith
Arranged by Paul Smith

Please see page 13 for Mr. Bean’s biography.

Latecomers will not be seated until an appropriate time in the concert.
The use of photographic and recording equipment is strictly prohibited.
As a courtesy to the performers and fellow concert-goers,
please silence all cell phones prior to the performance.
Paul Smith • Director, Tune Up Philly

Mr. Smith has developed intensive community arts programming throughout the New York and Philadelphia regions for more than a decade, providing critical arts access for all ages. The Philadelphia Youth Orchestra’s Tune Up Philly program has provided the opportunity for Mr. Smith to develop cultural exchanges with The Free Library of Philadelphia, Children’s Hospital of Philadelphia and Early Head Start, The Philadelphia Festival of Young Musicians, The Food Trust, and Local Initiatives Support Corporation (LISC) among many others. Mr. Smith’s use of pedagogical composition has promoted orchestral inclusion and have been performed in a side by side performance between Tune Up Philly and The Philadelphia Orchestra, led by Conductor in Residence Cristian Macelaru. Mr. Smith’s works are performed regularly and have included premieres by Philadelphia Chamber Brass, and the Orchestra Society of Philadelphia. Paul is a graduate of The Mannes College of Music and The Juilliard School, studying with Frederic Hand (Emmy Winning Lutenist and Guitarist for the Metropolitan Opera) and Sharon Isbin (Multiple Grammy Award Winning Guitarist) respectively. Mr. Smith is a D’Addario artist as well as a Vienna Modern Masters recording artist, featuring debut recordings by composer David Loeb.
Adam Bailey is an educator and performer in Philadelphia. Since graduating from Temple University, Mr. Adam has performed in a wide variety of styles and settings including orchestral, musical theater, afro-cuban, and flamenco. As an educator, Mr. Adam has worked with all ages in many subject areas. Currently he is a teaching artist for Symphony in C and Tune Up Philly as well as a substitute teacher in the School District of Philadelphia.

Jennifer Boorum is an active freelance musician and sought-after Teaching Artist in Philadelphia. She is a founding member of Prometheus Chamber Orchestra, a self-conducted and self-managed ensemble seeking to change the relationship of the orchestra to the community and the way musicians perceive concert programming and artistic responsibility. She performs concerts throughout the year with PROMETHEUS and with collaborators across the city of Philadelphia. Most recently, PROMETHEUS combined forces with the virtuosic Tahkt Ensemble of Al Bustan on stage with world-renowned Lebanese artist, Marcel Khalife. Since 2013, Jennifer has been performing as a violist with the Black Pearl Chamber Orchestra under the direction of Jeri Lynn Johnson. Other appearances include Philadelphia String Quartet, Great Hall Chamber Orchestra, and the Reading Choral Society, as well as the professional orchestras of University of Pennsylvania and Drexel University. She has performed on Baroque viola for the cantata series at Presbyterian Church of Chestnut Hill and with the Bach Festival of Philadelphia; as a singer with Choral Arts Philadelphia and the choir of St. Mark's Philadelphia; and as a freelance performer of pop, Latin, and new music with artists such as Andrew Lipke, Joseph Arnold, and Sonic Liberation Front. She is the violin instructor at Mitchell Elementary in West Philadelphia and serves as a coach for the Young People’s Philharmonic of Bethlehem, Symphony in C’s education department, and the Philadelphia Festival for Young Musicians. As a Teaching Artist for the Philadelphia Youth Orchestra, she is a violin, viola, and string ensemble instructor for Tune Up Philly as well as the early childhood music specialist at CHOP’s Early Head Start program. She maintains a private violin and viola studio for students of all ages. Jennifer is a graduate of the Boyer College of Music at Temple University.

Esther Chung, originally from Fullerton, California, received her BM in Performance from Duquesne University, where she studied with Damian Bursill-Hall and Jennifer Conner. In Pittsburgh, she was a winner of the Pittsburgh Concert Society Young Artist Competition and has performed recitals at Duquesne University, Carnegie Mellon University, and Point Park University. Chung later attended Temple University for her MM in Performance, where she studied with David Cramer. She has won first place in the Southwestern Young Musicians Festival Competition and the Central Pennsylvania Flute Festival Young Artist Competition and has performed at the Aria International Music Festival and Orford Arts Centre. Esther is currently a member of the Connecticut Army National Guard Band and a flute instructor and performer in the Philadelphia area.
John DiCarlo holds a bachelor’s degree in double bass performance from Ithaca College and is currently finishing his master’s degree from Temple University. His teachers have included Nicholas Walker and Joseph Conyers, assistant principal of the Philadelphia Orchestra. John is a frequent freelancer throughout the Philadelphia area with experience in early music, jazz, chamber music, and orchestral repertoire. Most recently he has performed with the Temple University Symphony and Sinfonia Orchestras, the York Symphony, and Symphony in C. He also plays in a trio alongside Matt Sharayko (vocals, guitar) and Aiko Richter (violin) which is a blend of folk, bluegrass, and rock elements. The trio appears on Matt Sharayko’s debut album Friends of Friends. John has also attended Tafelmusik’s baroque summer institute and Domaine Forget, a music festival along the St. Lawrence river in Quebec. At Domaine, John had the opportunity to work with Francois Rabbath, a world renowned double bass soloist and pedagogue.

Joseph T. Dvorak holds a M.M. in clarinet from University of Wisconsin-Milwaukee, where he was a student of Todd Levy, and B.M. in clarinet from Temple University. At Temple, where he was awarded a full-scholarship, Joseph studied primarily with Paul Demers and Lawrence Wagner. At UWM, Joseph served as the clarinet department teaching assistant, and was featured in a performance of the Nielsen Clarinet Concerto with the UWM orchestra. Joseph currently teaches clarinet independently, at Global Education Center in Ambler, PA, and with Tune-Up Philly, and freelances in the Philadelphia area.

Rebecca Graham has recently relocated to Philadelphia to put her vibrant and eclectic musical talents to use in the city’s schools. After graduating Ithaca College in August of 2010, Rebecca took her Music Education degree to New Roots Charter High School in Ithaca, NY, where she served as the school’s Music Director the for three years. As the Music Director, Ms. Graham taught and developed curriculum for 9th-12th grade general music, chorus, jazz ensemble, chamber ensemble, a student-led fundraising rock band, and several other small ensemble groups. Her philosophy on music education is making it improvisatory, student-centered and interdisciplinary. She has found that this approach, alongside the school’s mission and vision of creating social justice and sustainability education has made the arts more relevant to student’s everyday lives. Ms. Graham’s work in Philadelphia includes two years as a Teaching Artist at Musicopia teaching choir, leading a Complaint Choir residency, and serving as artist representative on the Board of Directors. Her outreach work with Tune Up Philly (TUP) giving lessons on her primary instrument, the trumpet, has been her first experience with music mentorship and the El Sistema music programming and philosophy. As she enters her third term with TUP, Ms. Graham hopes to continue working in partnership with schools that also believe in the power of togetherness through music.
Russell Kotcher has appeared as soloist in Germany, at Carnegie Hall with the Chamber Orchestra of New York, and with the Prometheus Chamber Orchestra. He is also a member of the Mühlenberg Piano Quartet which has been awarded several grants and commissions. He is currently principle second with the Chamber Orchestra of New York and violinist and pianist of Murmuration, a classical improvisational ensemble. Murmuration plans on releasing their first album in the summer or 2015. Along with Rowen Prep, Russell also teaches at the Music School of Delaware and has his own private violin studio.

Rob Meltzer’s passion for cello started at the age of eight and never ceased. In his youth, Mr. Meltzer performed with the Metropolitan Youth Orchestra of New York playing in famed musical venues such as New York’s Lincoln Center at Alice Tully Hall and Avery Fisher Hall as well as Carnegie Hall. After high school, he continued his studies in cello with Eric Edberg at DePauw University and graduated with a Bachelor of Music Education with an Instrumental and General Music emphasis. While at DePauw, Mr. Meltzer also studied non-jazz improvisation performing in various improvising chamber music ensembles. He performed Terry Riley’s “in C” with members of Grammy Award winning Eighth Blackbird. Additionally, Mr. Meltzer has played in master classes for Nicholas Photinos and Joseph Kaizer. He served as principal cellist and sectional cello coach for the Blue Lake Fine Arts Camp International Youth Symphony Orchestra on a four-week tour of Germany, France and Belgium. As a teacher, Mr. Meltzer has over 5 years of private studio and public school teaching experience. He has teaching certification in K-12 instrumental music in the State of Virginia. While in the Washington D.C. area, Mr. Meltzer maintained a large private studio while serving as a cello clinician and cello adjudicator in the Fairfax County Public Schools (FCPS). Mr. Meltzer also worked as a substitute orchestra teacher in FCPS working with various orchestra ensembles. In the Philadelphia area, he has taught mixed youth string ensembles with the Philadelphia String Project and currently maintains a cello studio in the suburbs. Currently, he is completing his Masters of Music (M.M.) in String Pedagogy at Temple University studying with Jeffrey Solow.

Julia Morelli received her Bachelor of Music at Indiana University Jacobs School of Music in Bloomington, Indiana where she studied with Emilio Colon. She completed one year of her Master of Music degree at Boston University where she studied with the late Marc Johnson and finished her Master of Music degree at Temple University studying with Jeffrey Solow. Julia teaches at Tune Up Philly, PRYSM, and is the cello teacher at the Haverford School. She performs in the Philadelphia area with orchestras and chamber ensembles.
Claudia Pellegrini, about whom The Philadelphia Inquirer wrote, “her musical work is mesmerizing”, is a Spanish born violinist-composer-producer-vocalist. With a Teaching and Pedagogy Certificate from the University Complutense of Madrid and a Master’s Degree in Violin Performance from Temple University, she is a vastly experienced teacher and performer; with over 18 years as an educator in Europe, the U.S. and Puerto Rico. She performs with several orchestras in PA and NJ, as well as with numerous theatres. She also performs often as a soloist, often collaborating with the Dementia Society of America to present music programs to Memory Care patients. She has won several awards, both as a performer (Albert Tashjian Award for Excellence in Violin Performance, 2004) and as a composer (VH1’s Song Of The Year Competition, 2007). Most recently she composed and recorded the music for the children’s stage show Goldilocks (2015), which was premiered to great success at the Broadway Theatre of Pitman, NJ. Claudia currently divides her time between teaching, performing, and a variety of other musical projects.

Mallory Tittle is a freelance musician in the Philadelphia area. In addition to teaching with Tune Up Philly, she currently works with the woodwind company D’Addario Woodwinds where she gives clinics to universities, high schools, and music stores throughout the state. Mallory also teaches private clarinet lessons. Mallory focuses on developing a dark, homogenous tone, consistent technique, and vivid musical expression. She believes in leading by example and teaching with persistency. She wants to teach skills to her students that will not only help them as musicians and clarinetists, but also help them overall in life. Mallory received her Masters degree in clarinet performance from Temple University, where she studied with Philadelphia Orchestra clarinetist Sam Caviezel. She received her Bachelor’s degree in clarinet performance from the University of Alabama, where she studied with Dr. Osiris Molina.

Ashley Vines is a PYO alumna, Temple graduate and Philadelphia native. She studied viola with Philadelphia Orchestra violist Renard Edwards and is now a string teacher and freelance musician in the area. Ashley is thrilled to be a returning violin teacher at TUP, and also teaches at Musicopia, Temple Music Prep, Plymouth Meeting Friends School and Philadelphia Classical School.
Andrea Weber is a cellist and strings specialist who has been teaching throughout the Philadelphia region since 2007. Her work with the Philadelphia Youth Orchestra organization began in 2008 as a PRYSM cello coach for PRYSM. Andrea has also been the cello instructor and string ensemble director for Tune Up Philly since its inception in 2010. She is also the cello and low strings coach for the Musicopia String Orchestra and Lower School Strings Instructor at the Friends Select School in Center City. Based in Philadelphia, her studio work as an alternative cellist has led her to perform on national stages such as World Café Live in Philadelphia, The Queen in Wilmington, and such festivals as MusikFest and FolkFest. Her recordings and live improvisation with local songwriters, composers, and bands have been aired on both local and national radio. Andrea is a founding member of the Elysium String Quartet and the Doylestown String Quartet. She holds a Master’s Degree in Cello Performance from Temple University and a Bachelor’s Degree in Cello Performance from the Eastman School of Music.

Amanda Wolman, violinist, has participated in several world premieres by New York based composers Michael Beharie and Steven Long at the Issue Project Room in Brooklyn, NY. She premiered solo works by Philadelphia-based composer, Andrea Clearfield, with the Los Angeles Jewish Symphony and has performed chamber music recitals in Massachusetts and Pennsylvania, performing with the early music groups Tempesta di Mare and Vox Amadeus. Ms. Wolman is also a private instructor.

Daniel Wright, a graduate of the Eastman School of Music is a versatile freelance artist and educator. Performances include year-round appearances with the “Don’t Call Me Frances Band”, Mr. Wright has extensive history providing studio recordings for artists such as Pop star John Legend, Philadelphia Orchestra Principal Tubist Carol Jantsch, and has extensively developed programming for Tune Up Philly, Settlement Music School, and Germantown Friends School.
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This list acknowledges donations through March 31, 2016. If a name, company, foundation or government agency has been omitted or misprinted, please accept our apologies and notify us by calling 215 545 0502, or emailing info@pyos.org.
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Season Performance Schedule • 2015–2016

Sunday, November 22, 2015 – 3:00 p.m.  
Philadelphia Youth Orchestra  
The Kimmel Center for the Performing Arts  
Information: 215 893 1999

Saturday, December 19, 2015 – 7:30 p.m.  
Bravo Brass  
Saint Mark's Church of Philadelphia  
Information: 215 545 0502

Sunday, December 20, 2015 – 4:00 p.m.  
Philadelphia Young Artists Orchestra  
Upper Darby Performing Arts Center  
Information: 215 545 0502

Saturday, February 6, 2016 – 3:00 p.m.  
PRYSM & PRYSM Young Artists  
Centennial Hall – The Haverford School  
Information: 215 545 0502

Sunday, February 21, 2016 – 3:00 p.m.  
Philadelphia Youth Orchestra  
The Kimmel Center for the Performing Arts  
Information: 215 893 1999

Sunday, February 28, 2016 – 3:00 p.m.  
Philadelphia Young Artists Orchestra  
The Union League of Philadelphia  
Information: 215 545 0502

Saturday, March 5, 2016 – 7:30 p.m.  
Bravo Brass  
Saint Mark's Church of Philadelphia  
Information: 215 545 0502

Sunday, March 6, 2016 – 4:00 p.m.  
Bravo Brass  
Saint Mary’s Episcopal Church of Burlington  
Information: 215 545 0502

Friday, March 11, 2016 – 6:00 p.m.  
2016 PYO Gala Dinner and Concert  
Philadelphia Youth Orchestra  
Bravo Brass  
Tune Up Philly  
The Union League of Philadelphia  
To request an invitation: 215 545 0502

Sunday, April 3, 2016 – 2:00 p.m.  
2016 Philadelphia Youth Orchestra Showcase  
Philadelphia Youth Orchestra  
Philadelphia Young Artists Orchestra  
PRYSM & PRYSM Young Artists  
Bravo Brass  
Tune Up Philly  
The Kimmel Center for the Performing Arts  
Information: 215 893 1999

Saturday, May 14, 2016 – 3:00 p.m.  
9th Annual Festival Concert  
PRYSM & PRYSM Young Artists  
Centennial Hall – The Haverford School  
Information: 215 545 0502

Saturday, May 21, 2016 – 3:00 p.m.  
6th Annual Festival Concert  
Tune Up Philly  
Temple Performing Arts Center  
Information: 215 545 0502

Sunday, May 22, 2016 – 3:00 p.m.  
21st Annual Festival Concert  
Philadelphia Young Artists Orchestra  
The Kimmel Center for the Performing Arts  
Information: 215 893 1999

Saturday, June 4, 2016 – 7:30 p.m.  
13th Annual Festival Concert  
Bravo Brass  
Saint Mark’s Church of Philadelphia  
Information: 215 545 0502

Sunday, June 5, 2016 – 4:00 p.m.  
76th Annual Festival Concert  
Philadelphia Youth Orchestra  
The Kimmel Center for the Performing Arts  
Information: 215 893 1999

For complete schedule information and performance updates, please visit www.pyos.org
Auditions

To audition for one of the Philadelphia Youth Orchestra ensembles, please visit our website for additional information, audition applications and online registration. Advance registration is required: www.pyos.org

Philadelphia Youth Orchestra
Philadelphia Young Artists Orchestra
Philadelphia Young Musicians Orchestra

Auditions are open to musicians from 10 through 21 years of age. Advance registration is required.

Philadelphia Strings, Woodwinds, Brass, Percussion, Harp, Keyboard 9:00 a.m. – 5:00 p.m.
Sunday, June 12, 2016
Brass, Percussion 1:00 p.m. – 5:00 p.m.
Philadelphia Location: Saint Patrick Hall Twentieth & Locust Streets Philadelphia, PA 19103
Contact: Colleen Hood, General Manager Phone: 215 545 0502 Email: info@pyos.org

Bravo Brass
Auditions are open to musicians from 12 through 21 years of age. Advance registration is required.
Monday, June 6, 2016
Brass, Percussion 5:30 p.m. – 8:30 p.m.
Contact: Paul Bryan, Director & Conductor Phone: 215 435 1698

PRYSM & PRYSM Young Artists
Auditions are open to student string players from 6 through 17 years of age. Advance registration is required.
Friday, June 10, 2016
6:30 p.m. – 8:30 p.m.
Location: Bryn Mawr College 101 North Merion Avenue Bryn Mawr, PA 19010
Contact: Colleen Hood, General Manager Phone: 215 545 0502 Email: info@pyos.org
Philadelphia Youth Orchestra Organization

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The Philadelphia Youth Orchestra is a 501(c)3 non-profit charitable organization which relies on the generous support of donors and foundations. If you would like to make a tax-deductible contribution, please visit our website or mail your donation payable to:

Philadelphia Youth Orchestra
PO. Box 41810
Philadelphia, PA 19101-1810
Office: 215 545 0502
Email: info@pyos.org
www.pyos.org

Open Rehearsals

Philadelphia Youth Orchestra
Saturdays, 8:30 a.m. – 12:00 p.m.

Philadelphia Young Artists Orchestra
Sundays, 2:00 p.m. to 5:00 p.m.

Bravo Brass
Mondays, 6:00 p.m. – 8:30 p.m.
Saint Patrick Hall
Twentieth & Locust Streets
Philadelphia, Pennsylvania 19103

PRYSM
Fridays, 6:30 p.m. – 8:30 p.m.
Bryn Mawr College
101 North Merion Avenue
Bryn Mawr, Pennsylvania 19010

Tune Up Philly – Daily Operation
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Independence Charter School
Inquiry Charter School
Mariana Bracetti Academy Charter School
People for People Charter School
Saint James School
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